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ABSTRACT

GRADES OR AGES: K-6. SUBJECT MATTER: Art.

ORGANIZATION AND PHYSICAL APPEARANCE: The guide, which is intended as a basic sequential program, has three main sections: 1) Kaleidoscope, described as a frame of reference for creative experiences and outlining the aims of the program, types of art experiences, art appreciation, and guidelines for the teacher; 2) artistic growth and daily living: grade level programs, with suggestions for each grade; and 3) the challenge of the media, arranged alphabetically according to the medium, process or category, with activities in each section arranged on the graduated scale of difficulty. The guide is lithographed, illustrated, and spiral bound with a card cover.

OBJECTIVES AND ACTIVITIES: Overall objectives are listed at the beginning of the guide. More specific objectives are given with the outlined activities for each grade. Detailed activities are given in the chapter on media. INSTRUCTIONAL MATERIALS: Details of materials required are given for all the activities in the chapter on media.

STUDENT ASSESSMENT: No provisions are made for evaluation. (MBM)

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ART FOR CHILDREN

A GUIDE

FOR
CREATIVE EXPERIENCES
IN THE
ELEMENTARY SCHOOL

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ART FOR CHILDREN

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PREFACE

ART FOR CHILDREN is for all those who are concerned with the creative potential and personal expression of children. It is a basic, sequential program addressed to principals that they may be able to identify and encourage meaningful programs in their buildings; to the classroom teachers who are responsible for the on-going art program in their rooms; and to the Art teachers who work with all the children and endeavor to coordinate the art activities in a way suitable and challenging to their different ages, abilities and interests.

This book is a revision of an earlier guide. My sincere thanks are extended to the elementary Art teachers - Max Misner, Dorothy Marsh and Margery Fields - for the conscientious effort and many hours they have put into this. It is our hope that it will prove helpful.

Stella M. Dickerman
Art Consultant

FOREWORD

This guide represents the cooperative efforts of our special Art teachers, Miss Dorothy Marsh, Miss Margery Fields and Mr. Max Misner, under the leadership of Mrs. Stella M. Dickerman, Art Consultant in the Battle Creek Public Schools.

An Art program should employ a wide variety of materials and procedures. It should provide and insure creative experiences for all children. As teachers if we are to insure creative growth, we must make the Art experience challenging and enriching.

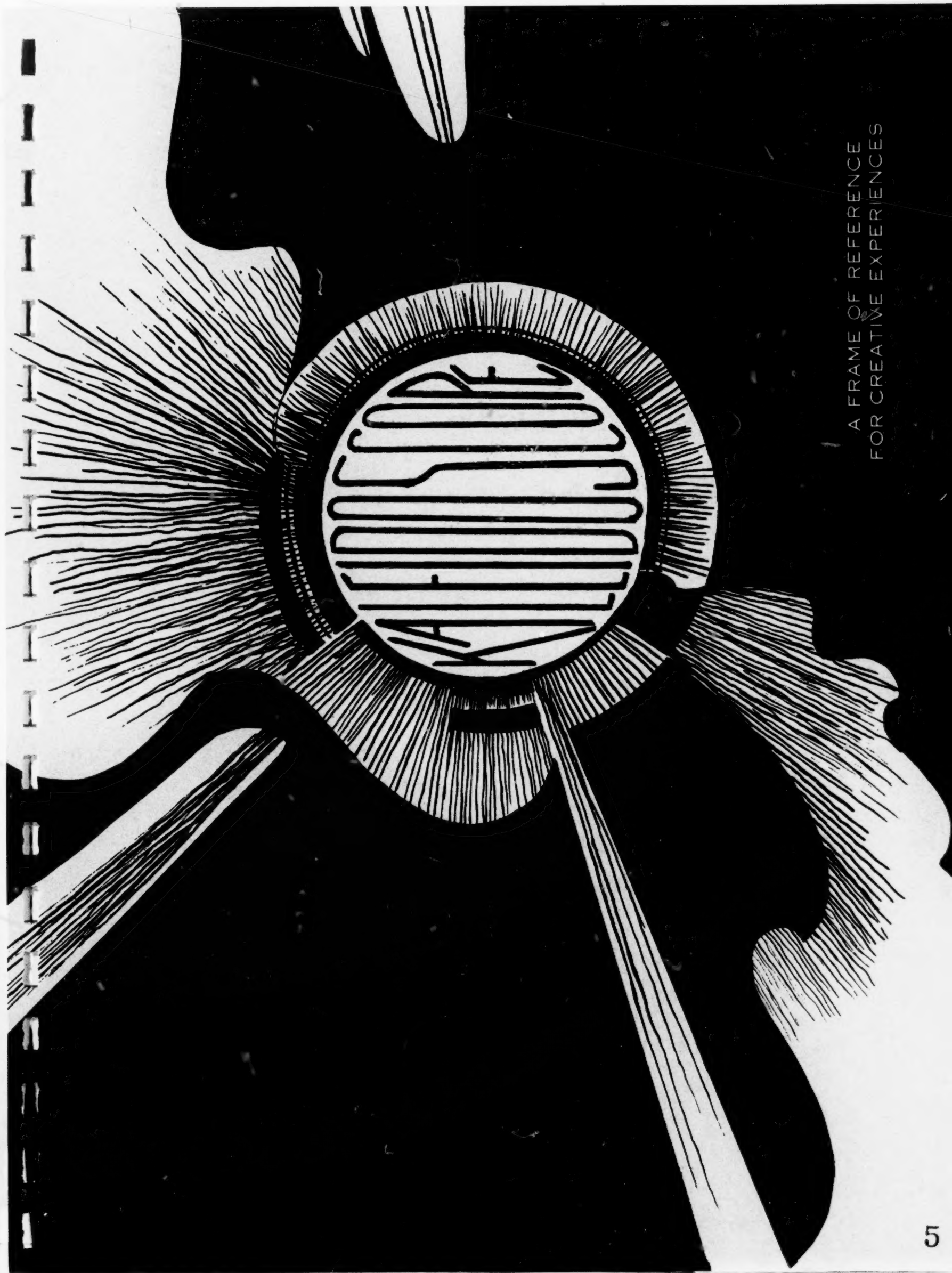
This guide is intended to assist the classroom teacher in providing a continuing sequential Art program, but in no way is this to be considered an all-inclusive guide for our elementary Art program. Rather, it provides a base which can be built upon from day to day and bring about greater city-wide continuity of program. Its purpose is to challenge you to provide a well-rounded program in Art education.

Without your encouragement, support, guidance and understanding, the Art program cannot possibly reach the optimum potential it holds for the education of children. We hope you will study this guide, supplement it with your ideas, and enjoy using it with your students.

Neil Van Dis

Directory, Elementary Education

A FRAME OF REFERENCE
FOR CREATIVE EXPERIENCES



AIMS OF THE ART PROGRAM

To enable each child to **CREATE** at his own level.

To develop in each child a **SENSITIVITY** to color, design and beauty.

To provide opportunities for each child to work independently, imaginatively, and resourcefully with a **VARIETY OF MATERIALS**.

To insure the **CONTINUED GROWTH and DEVELOPMENT** of each child in understanding, skills and appreciation.



"The teaching of art in the elementary school today is as richly rewarding a profession as any human being could have when it is done with understanding, purpose, planning, conviction and love".

.....**EMPHASIS ART**

Frank Wachowiak and Theodore Ramsey

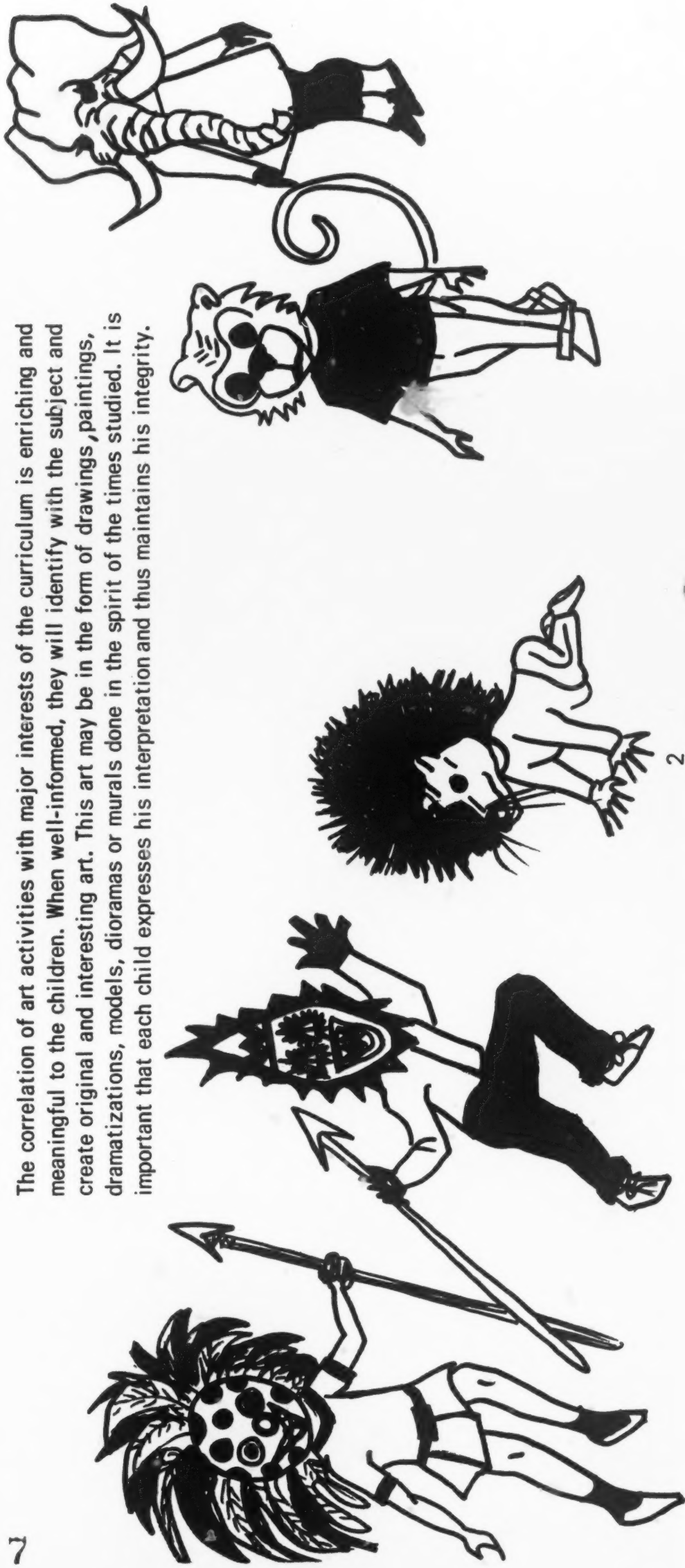
ART EXPERIENCES

A challenging Art program for Children must include two categories of Art experiences:

The expression of ideas and feelings in a manner primarily visual and thus including experiences in representation, decoration, and graphics.

The expression of ideas through designing and constructing in craft materials to create particular objects.

The correlation of art activities with major interests of the curriculum is enriching and meaningful to the children. When well-informed, they will identify with the subject and create original and interesting art. This art may be in the form of drawings, paintings, dramatizations, models, dioramas or murals done in the spirit of the times studied. It is important that each child expresses his interpretation and thus maintains his integrity.



ART APPRECIATION

Appreciation of the various forms of visual art is one of the major goals of the Art Program. Experiencing the thrill of creation is perhaps the most sensitive form of Art Appreciation, for into it has gone selection, contemplation organization, and something of self. To round out this experience must be added appraisal or evaluation when one asks, "Is this good? Why? What might have made it better?"

To appreciate the work of artists, the child must have some identification with it. It may be interest in the subject matter, color, techniques, movement or form. By conducting discussions which will produce reactions from individual children, the teacher can stimulate interest without engaging in too much analysis. Appreciation is a slow, evolving process of thoughtful observation, the ultimate end of which is to develop emotional as well as intellectual reactions to meaningful forms.

∞

The Art-Goes-to-School Program is a cooperative program between the Art Center and the schools. This is a special program of slides, objects and discussion geared to the interests and ages of the children. It is brought to each grade during the school year by trained volunteers from the Art Center. Programs are continually updated and enriched. The titles below indicate the content of each.

Kindergarten	-	Pictures to Enjoy
First Grade	-	Pictures That Tell a Story
Second Grade	-	Children in Art
Third Grade	-	Animals in Art
Fourth Grade	-	Art Expressive of Locale and Times
Fifth Grade	-	American Art
Sixth Grade	-	Contemporary Art

CHILDREN, ART, AND THEIR TEACHERS

Young children are creative, but need many opportunities for self-expression in the arts. As a child grows, his creative development is dependent upon learning experiences, and, to a large extent, upon the adult understanding of his modes of expression.

SPECIAL ART TEACHERS have the responsibility of offering a carefully-planned program, sequential in both materials and techniques, and designed to develop aesthetic concepts and increasing ability for satisfying artistic self-expression.

The **CLASSROOM TEACHERS** have the responsibility of carrying on the day-to-day program. This involves a classroom atmosphere conducive to creativity; time and opportunity to work with art materials; enthusiastic motivation and understanding

Creative Art Education recognizes:

- that imagination, reasoning, and resourcefulness develop through use.
- that a child's interest and a will to do are more important than a final result.
- that each child is an individual with interests and needs that differ from those of other children.
- that a child's need for social approval increases as he grows older.
- that a child's objectives are serious to him and change in character as he grows.
- that a child's faith in himself, his self-respect, his self-confidence depend largely upon his abilities to measure up to his own standards.
- that a child has a need for manipulative experiences.
- that the therapeutic quality of Art provides for emotional, physical and aesthetic outlets.
- that a child's effort should be evaluated in relation to his own ability and progress.

WHEN TEACHING ART

PLAN THE PROGRAM in light of children's needs and interests, and incorporate into it the basic understandings and skills outlined in this guide.

PREPARE FOR THE LESSON by assembling enrichment and working materials. Plan time sequence, organization, and motivation.

INTRODUCE the PROJECT, discuss possibilities, different ways of handling it, demonstrate techniques and set standards and goals.

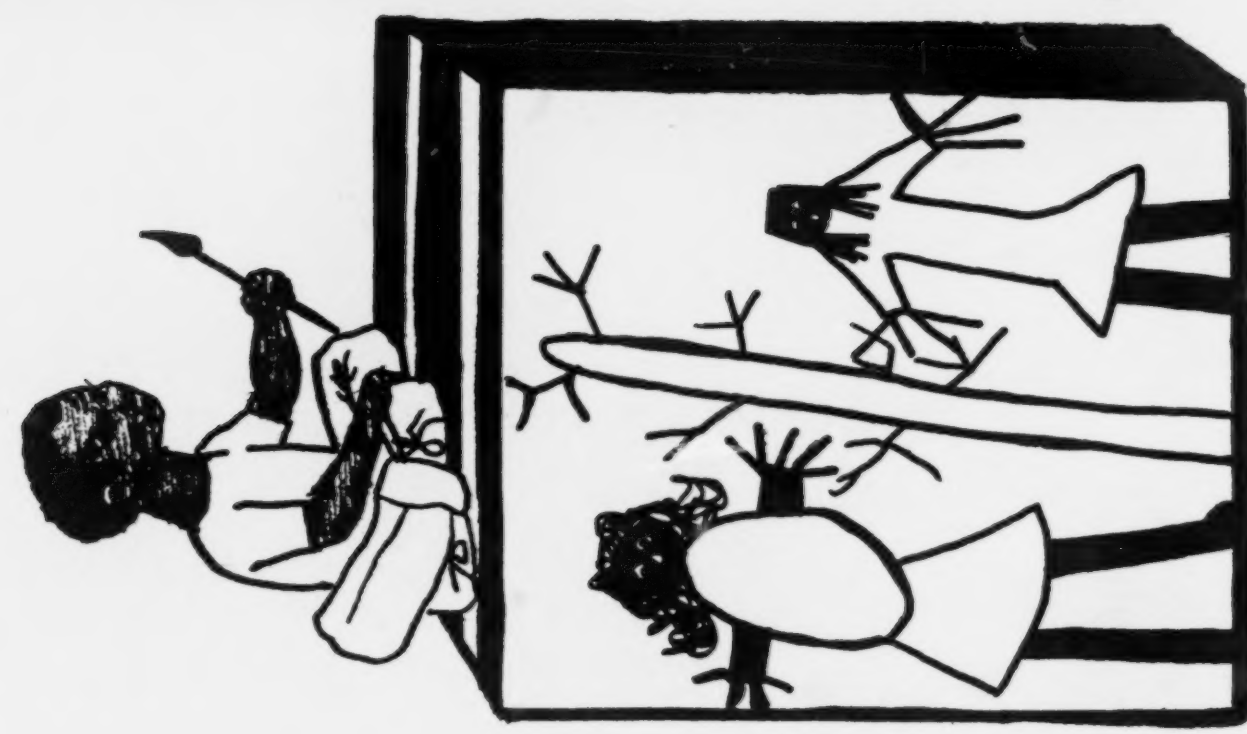
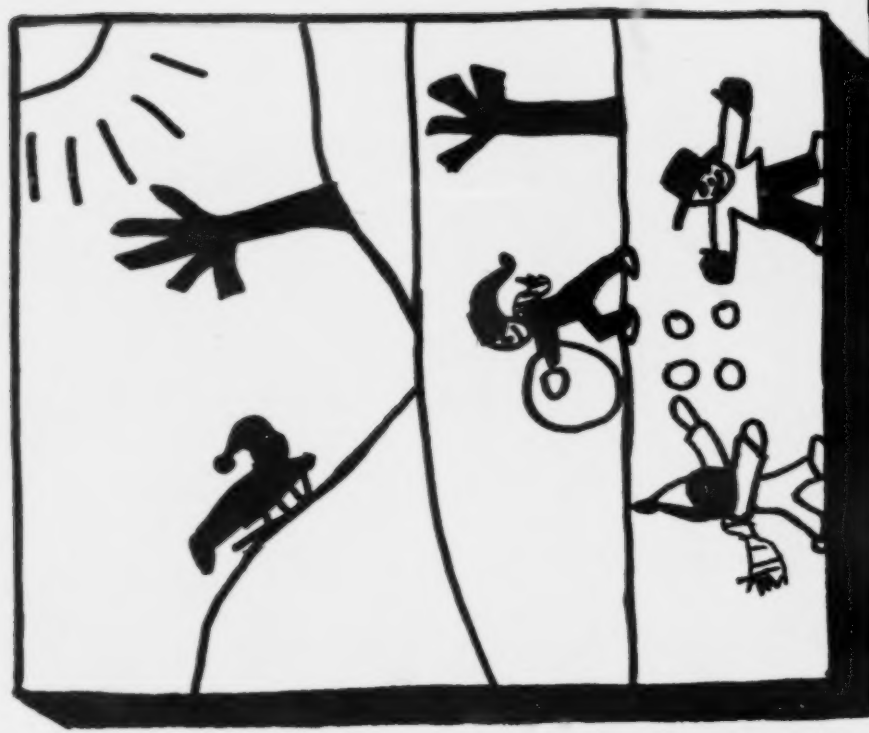
STUDIO or WORKTIME follows the instructional period. Students may be working singly or in groups. The teacher moves among them listening, discussing, challenging, suggesting, and complimenting.

CLEAN-UP and CARE OF MATERIALS are the responsibility of all though particular chores may be assigned to a few.

EVALUATION and PLANNING AHEAD complete the Art lesson. If the project takes several periods, motivation and reinforcement of goals will be necessary each time. Evaluation is based on the goals set at the beginning of the project. It may be an individual or group activity. It is always constructive.

DISPLAY shows attainment of goals and is earned recognition. Mat or mount flat work. Arrange three-dimensional pieces on shelves using color to set them off. Keep displays current; put a time limit on them.

SPECIAL HELP is available for large projects such as murals, scenery or puppet shows. A lesson in water color, or a clay demonstration may be helpful at a particular time. Do not hesitate to request such assistance from the Art Consultant.



ARTISTIC GROWTH
AND
DAILY LIVING
GRADE LEVEL PROGRAMS

KINDERGARTEN

The small child explores and manipulates materials, gradually understanding and gaining control over them. He expresses his ideas with simplicity and directness. The activity is important, not the visual product.

This is the period, "All about me".

- Teacher Guidance -
- Provide a variety of materials which allow for the use of large muscles.
 - Provide stimulating experiences
 - Encourage the child to express his ideas without pressing him to tell what he is making.
 - Perceptual awareness is indicated by the increase in the number of things the child is making or including in his pictures.

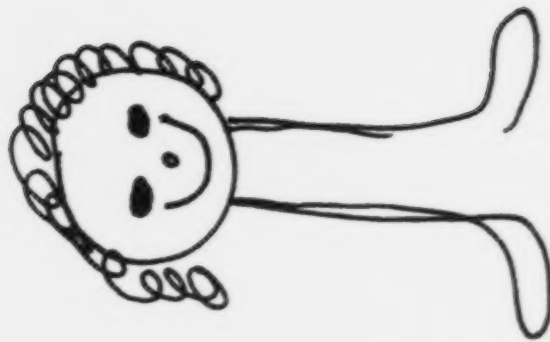
REMEMBER: Frequent and repeated experiences develop security and stimulate growth.

BASIC SOCIAL STUDIES: PEOPLE AT HOME

Suggested related Art experiences

- Portraits
- Drawings of the home
- Mural
 - Take turns painting or paint parts individually, select, arrange and put together.
- Stick puppets
- Make a store and things for it
- Paintings of trips taken to parks, dairy, fire station, picnics, etc.

THE FOLLOWING HEADINGS REPRESENT THE FUNDAMENTAL CREATIVE EXPERIENCES ESSENTIAL IN PROVIDING CONSISTENT GROWTH AT THIS GRADE LEVEL.



KINDERGARTEN

REPRESENTATION

AIMS:

An opportunity for recalling experience, stimulating ideas and suggesting relationships.
As awareness increases, so does drawing ability.

THINGS TO DO:

Family and Experience pictures

- "Mother goes shopping"
- "I Brush My Teeth"
- "I am Flying My Kite"
- "Our Picnic"

Pictures of Pets

- "My Naughty Puppy"
- "The Cow Gives Milk"
- "My Kitty Drinks"

DESIGN

AIMS:

Child has an innate sense of design and color arrangement; works quickly and surely.
Design at any age means selection, organization and arrangement.

THINGS TO DO:

Abstract arrangement of colors, shapes and lines may be called "designs".

Paper: Party mats, favors, hats, cards, booklets, book covers, box coverings,
Special Day cutouts.



KINDERGARTEN

CONSTRUCTION

AIMS:

Building develops not only manipulative skills, but a sense of balance and possibility.

THINGS TO DO:

Empty boxes open up a world of pretend; small boxes gaily decorated are gifts, doll furniture or cars. Imagination has no limits.



MODELING AND POTTERY

AIMS:

Clay provides direct learning experiences: squeezing, rolling, punching and flattening creates shapes; two pieces of moist clay will stick together and dry without breaking; and thin parts crack and break.

THINGS TO DO:

Fruit and animals from a single ball of clay by the "push and pull" method. Dishes patted into shape with thick, rolled up edges and paper weights, too.



KINDERGARTEN

PUPPETRY

AIMS:

Imaginative assembling of a few items to create a "friend" through whom the child projects himself

THINGS TO DO:

Hand and finger puppets
Simple marionettes



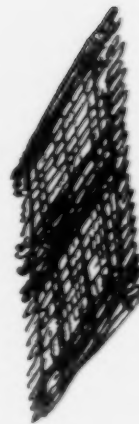
WEAVING

AIMS:

Experiment with texture and color while working together to make something usable.

THINGS TO DO:

Group weaving of mat for play corner



SEE: "CHALLENGES": THIS WILL PROVIDE YOU WITH SUGGESTIONS ON MATERIALS AND PROCEDURES FOR SUCCESS

GRADES ONE AND TWO

The first and second graders like to manipulate and modify materials. Art is a natural mode of expression and often easier than verbal or physical expression.

Teacher Guidance - Provide a variety of materials and some choice in their uses.
 Provide stimulating experiences and discussion of it that will help the child clarify his remembrance and select subjects for illustration.
 Encourage child to decide what he will draw, then to do it so large that it fills the paper. Develop a feeling for dark and light colors by painting the background in a "different kind" of color.
 Establish a routine for the care of art materials and develop a sense of responsibility in the children for them.

BASIC SOCIAL STUDIES:

1st Grade FAMILIES AND SOCIAL NEEDS

2nd Grade COMMUNITIES AND SOCIAL NEEDS

Suggested related Art experiences;

1st Grade

Collage portrait
 Family book

Members of the family, house, pets, special occasions

Paintings

Homes of other kinds and other lands (Japan, India, Switzerland)

Cut Paper

Schools, old and new

2nd Grade

Paintings, cut paper, construction
 Transportation

Posters

Citizenship, manners, sharing, litter

Paintings, mixed media

Climatic differences (Hawaii, Mexico, Puerto Rico, Alaska, Norway)



GRADES ONE AND TWO

THE FOLLOWING HEADINGS REPRESENT FUNDAMENTAL EXPERIENCES FOR THESE GRADES.

REPRESENTATION

AIM:

Representation is a visual statement on what a child knows, feels or understands.

THINGS TO DO:

The following suggestions can be developed in a variety of media (tempera, crayon, chalk, paper) and as individual or group (mural) work.

Pictures of family and community life.

People, homes, pets, toys, birds, fun, trains -- anything interesting and meaningful to the child.

Often suggestive titles are a good starting point

"The Farm"

"Community Helpers"

"Fun on the Playground"

"Butterflies"

"Ways to Travel"

"Falling Leaves"

DESIGN

AIM:

Design is a constant element of the art experiences and is always in play with creativity. A child has an innate sense of design and intuitively balances his pictures and fills his space, but must be encouraged and provided with opportunity.

THINGS TO DO:

Paint gay designs - A "Take a Walk" design is developed as a story is told

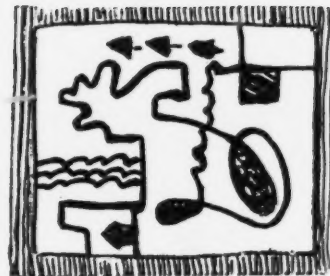
Decorate mats for parties

Print gift paper

Design booklet covers and conference folders

Special occasion and holiday projects

Develop blot designs



GRADES ONE AND TWO

CONSTRUCTION

AIM:

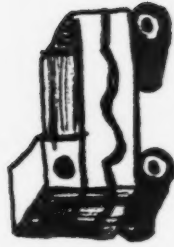
Eye-hand coordination develops through this physical activity. Resourcefulness and ingenuity are brought into play through selection and construction of objects.

THINGS TO DO:

Boxes
Buildings
Doll house furniture
Vehicles
Gift boxes



Wood
Toys
Playhouse furniture
Models
Things that go



MODELING AND POTTERY

AIM:

Discover characteristics and possibilities of clay through manipulation and guided experiences

THINGS TO DO:

One-piece Modeling
Fruits
Birds
Animals
Imaginary creatures



Pottery Experiences
Pinch bowl
Candlestick
Ornaments

GRADES ONE AND TWO

PRINTMAKING

AIM:

To become aware of patterns and to experiment with making them by the repetition of a few simple shapes

THINGS TO DO:

Folder covers
Place mats
Gift paper
Booklet covers



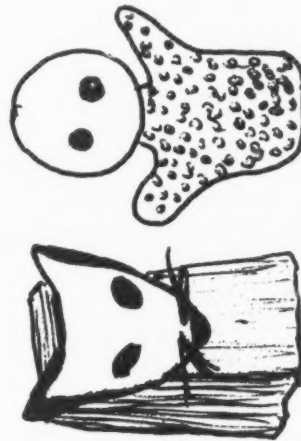
PUPPETRY

AIM:

Projection of self into the created puppet gives the activity real value. Create the puppets then use them in creative dramatization or song.

THINGS TO DO:

Ball puppets
Paper sack puppets
Stick puppets



GRADES ONE AND TWO

PAPIER MACHE

AIM:

Manipulative experiences with a new medium and the making of something useful and attractive

THINGS TO DO:

Birds

"Four-ply" projects

Small tray-like dishes

Decorations



STITCHERY AND WEAVING

AIM:

Create a useful item with color and pattern, while developing finger dexterity and awareness of fabric structure.

THINGS TO DO:

Paper Weaving

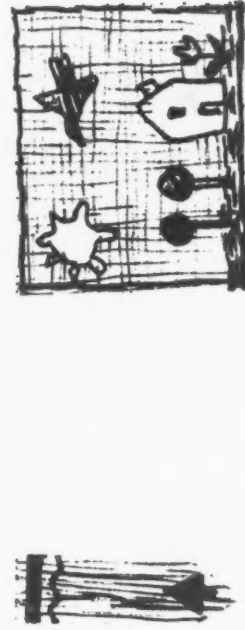
Designs

Pictures

Mats

Bookmarks

Pin cushion



GRADES ONE AND TWO

MISCELLANEOUS

AIM:

An imaginative use of different materials to challenge thinking, organization and manual skill.

THINGS TO DO:

Decorate stones for paper weights

Kites

Pictures made by using odd materials

String doodles that may become faces animals, etc.



SEE "CHALLENGES": THE ABOVE IS ONLY THE SKELETAL STRUCTURE. FOR DEPTH AND DETAIL, TURN TO THE CHALLENGE SECTION AND FIND HELP UNDER SPECIFIC MEDIA HEADINGS!

GRADES THREE AND FOUR

The "middle grader" enjoys challenges and new tasks. He is imaginative, observant, and recalls experiences and details vividly. He plans before doing, and works with effective simplicity.

Teacher Guidance- Motivate with enthusiasm
Encourage expression of child's own ideas and feelings and help him identify with the project at hand.
Encourage group activity - murals, puppets, models, scenery, etc.

BASIC SOCIAL STUDIES

3rd Grade REGIONS AND SOCIAL NEEDS

4th Grade EXPLORING REGIONS FAR AND NEAR

Suggested related Art experiences: 3rd Grade

Areas to Explore:

Deserts
Gobi, Australia, Sahara, American
Rain Forests
Amazon, Congo, Lalaya
Plains
U.S.A., Pampa, Hwang Ho (China)

Suggested projects for Art experiences:

Paintings
Diorama
Murals
Box movie
Stitchery with felt

Suggested related Art experiences: 4th Grade

Areas to explore:

Forest and desert
Fishing
Factories
Cities and farms

Suggested projects for Art experiences:

Models
Murals
Wood collage
Wood construction
Nature collage and arrangement
Clay -- Sea forms with emphasis on color and pattern
Summary booklet of original cardboard prints

GRADES THREE AND FOUR

ESSENTIAL AREAS FOR CREATIVE EXPRESSION IN THE THIRD AND FOURTH GRADES ARE GIVEN BELOW.

REPRESENTATION

AIMS:

Personal and direct communication involving seeing, thinking, and visualizing before creating

THINGS TO DO:

Imaginative and interpretative paintings

Experience pictures in tempera, cut paper, chalk, crayon and mixed media

Nature study through rubbings, sketches, design work

Murals



DESIGN

AIMS:

Design is organization. It is the arranging of lines, shapes and colors into a pleasing arrangement.
It is the structure by which the child carries out his ideas.

THINGS TO DO:

Experiment with lines and combine them into interesting patterns

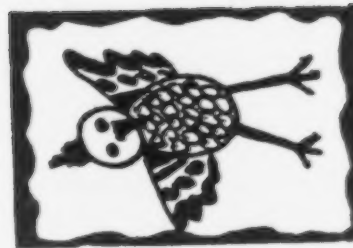
Design with string

Paint to music

Wall hangings on cloth using dye and crayon

Stencil designs for folders, mats, programs

Hand painting



GRADES THREE AND FOUR

CONSTRUCTIONS

AIMS:

To translate an idea or concept through manipulation and building to create fantastic and imaginary 3-D pieces.

THINGS TO DO:

Wood or Box
Toys
Models
Wall plaques
Imaginary animals
Dioramas
Peep boxes



MODELING AND POTTERY

AIM:

To increase the sensitivity to form and mass.

THINGS TO DO:

Pinch bowls
Coil pottery (4th)
Animals
Abstract forms for "conversation pieces"
Spoon holders



GRADES THREE AND FOUR

PRINTMAKING

AIM:

The repetition of a simple shape or unit produces a pattern. Combined with a second or third shape, the pattern has great variety and interest.

THINGS TO DO:

Decorate paper for: Book covers, party mats, gift paper
Vegetable printing
Sponge stencils
Cardboard printing
Screen printing

PUPPETRY

AIMS:

To challenge imagination and ingenuity through making and manipulating an original puppet character.

THINGS TO DO:

Paper bag puppets
Double sack puppets
Shadow puppets
Sock puppets
Stick puppets



GRADES THREE AND FOUR

PAPIER MACHE

AIM:

To build a sturdy 3-D form over a foundation.

THINGS TO DO:

Four-ply technique for decorations, figure accessories, planet models

Strip method for baskets, bowls and trays

Puppet heads, rhythm instruments, etc.



STITCHERY AND WEAVING

AIMS:

In stitchery - the introduction of a new medium, design interpreted in thread, felt and burlap. The consideration of space-filling and craftsmanship are important.

In weaving - an experience that develops new understanding and awareness of design and fabrics.

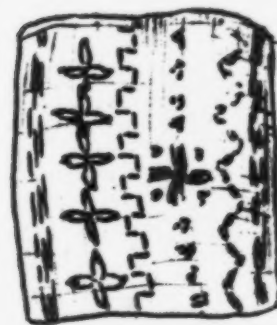
THINGS TO DO:

Mats

Wall hangings

Pillow covers

Miniatures for dioramas



GRADES THREE AND FOUR

MISCELLANEOUS

LETTERING

AIM:

This skill is used primarily with poster making

THINGS TO DO:

Posters and book covers
Cut letters freehand

MURALS AND FRIEZES

AIM:

To make a mural as a culminating experience of a social studies unit.

THINGS TO DO:

Single unit mural
Sectional mural
Cut paper mural
Parts painted, arranged and attached to mural



SEE "CHALLENGES": THE SURFACE HAS BEEN SCRATCHED. NOW LET'S GET INVOLVED!

GRADES FIVE AND SIX

The fifth and sixth grader needs to be sure of himself. He is too often hampered by his desire to render realistically and his inability to satisfy his own expectations. By emphasizing originality and individual drawing, by challenging him with new processes and imaginative handling of familiar materials, his art expression will continue to be personal, sincere and lively.

Teacher Guidance -

Encourage expression of original ideas and feelings.

Point out that there is no "right" way of drawing, painting, modeling or constructing. Individual interpretation is most important.

Encourage and acknowledge sincere effort. Encourage the child to work within his own standards (never adult).

Provide both visual and emotional stimulation.

Introduce art products of different periods and cultures, of other children and adults to show that individuals express themselves differently.

Demonstrate techniques and approaches when the need is evident.

Provide opportunity for all children to participate in art activities, not just those who may show special ability.

Introduce challenging craft work in which planning, care in execution, and original treatment are their own reward.

Acknowledge sincere effort and give honest, constructive criticism.

Encourage group activity.

BASIC SOCIAL STUDIES - 5th Grade EXPLORING REGIONS OF THE UNITED STATES MINORITY GROUPS

6th Grade EXPLORING AMERICAN NEIGHBORS



GRADES FIVE AND SIX

Suggested related Art experiences

5th Grade:

Exploring Regions of the United States ----- Minority Groups

Murals, painting or cut paper illustrations showing the contrast between today's modern city and a remote village.

Ceramics of papier mache animals in a native setting

Weaving of baskets and containers of reed and raffia

Fabric design - tie dyed or printed fabrics

Character doll figures made of reed and raffia over a bottle

Gourds dried and decorated to use as musical instruments or containers

Masks of papier-mache

Sculpture of wood pieces (small, odd-shaped pieces; glue and color)

Suggested related Art Experiences

6th Grade:

Exploring American Neighbors

Murals, painted or paper sculpture of resources of the seas.

Models, cardboard and wood, of the dwellings of Canada, Central and South America

Papier-mache hand puppets dressed in native costume

Papier-mache ceremonial masks using traditional design

Carvings - plaster or sand core symbolic in style of the Indian cultures

Weaving - make a simple loom design and weave a wall hanging in a native tradition

Clay - model small pieces using Indian motifs and complete as jewelry

Clay - model a mask to be fired and used as a wall decoration

THE FIFTH AND SIXTH GRADE PROGRAM IS BROAD. THE FOLLOWING HEADINGS REPRESENT MAJOR AREAS OF INVOLVEMENT

GRADES FIVE AND SIX

REPRESENTATION

AIMS:

Pictures consciously composed with balance, repetition, emphasis and rhythm. Perspective of space, size and color more developed than previously.

THINGS TO DO:

Figure drawing - students enjoy sketching from briefly posed models, working for action and proportion
Interpretations of experiences from personal and school life - tempera, chalk, crayon, paper, ink
Scenes - three dimensional done in paper sculpture
Dioramas - miniature stage settings, everything three dimensional but the background
Murals - group experiences that teach much about design, color, proportion and space organization
Outdoor sketching - limit group to a certain area, provide them with paper and drawing board (may be stiff cardboard) and work in one the following ways - pencil, crayon, charcoal, watercolor or combination of them

DESIGN

AIM:

Materials carefully planned and structured with strong emphasis upon craftsmanship

THINGS TO DO:

Name designs
Paper mosaics
Decorative paper cutouts
Double-cut silhouettes from two-tone paper
Multiple fold border cutouts
Abstract paintings done in chalk to music
Crayon batik wall hangings
Metal tooling



GRADES FIVE AND SIX

CLAY MODELING AND POTTERY MAKING

AIMS:

To enjoy the plastic medium to be sensitive to it; to grow in ability to control it and thus to produce well made objects.

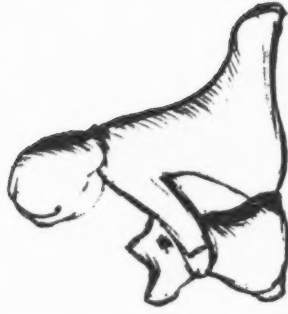
THINGS TO DO:

Modeling

Animals, figures, imaginative abstracts

Pottery

Planters, bowls, banks, decorative masks



PRINTMAKING

AIMS:

Multiple printing from a prepared relief plate, a stencil, or a screen

THINGS TO DO:

Block Print

Cards

Booklets

Wall hangings

Stencil Print

Booklet covers

Place mats

Curtains

Screen Print

Invitations

Program covers

Cards

GRADES FIVE AND SIX

WATERCOLORS

AIM:

A challenging material calling for understanding and careful planning. This can be achieved through exploration and practice.

THINGS TO DO:

Discovery and exploration
Fusions, washes, brush techniques, wet painting
Imaginative paintings
Designs
Small landscapes

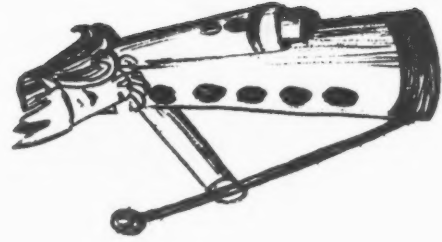
PAPER SCULPTURE

AIMS:

To see paper in a new perspective, to transform it from its flat role to that of an exciting 3-D form.

THINGS TO DO:

Decorations
Mobiles
3-D pictures
Fanciful creatures
Models and forms of the future



GRADES FIVE AND SIX

PAPIER-MACHE

AIMS:

To create imaginary and exciting forms that require planning, careful construction, colorful painting and imaginative extras.

THINGS TO DO:

Masks of various kinds and meaning
"Animules"
Forms over wire

Rhythm instruments
Puppets
Bottle characters
Jewelry

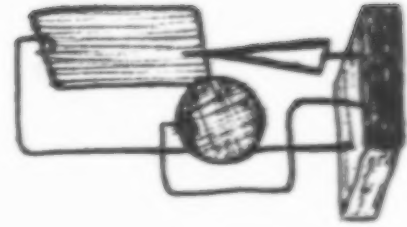
ASSEMBLAGE, CONSTRUCTION, CARVING

AIMS:

Three dimensional experiences combining forethought, dexterity, form and design.

THINGS TO DO:

Wall plaques of wood and various other materials
Toys
Models
Free forms of styrofoam, wire or reed
Sculptures carved from sandcore, plaster, clay, wood or other materials
Mosaics of tile, seeds or stones



GRADES FIVE AND SIX

STITCHERY AND WEAVING

AIMS:

Stitchery and weaving bring together design, color, texture, manipulation and craftsmanship.

THINGS TO DO:

Stitchery

Samplers
Mats
Shopping bags
Group tapestries

Weaving

Pillow covers
Scarves
Purses
Mats



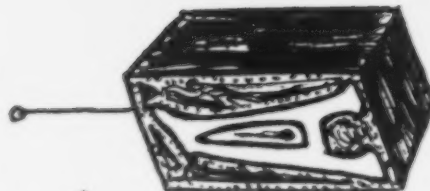
LETTERING

AIMS:

Good lettering is a skill which at this age is a need, and can only be done well through practice. Form, spacing, and design are basic considerations.

THINGS TO DO:

Posters
Book covers
Signs
Bulletin boards



GRADES FIVE AND SIX

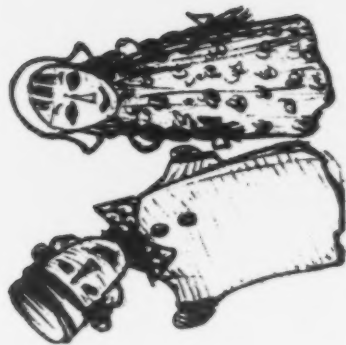
PUPPETRY

AIMS:

The joy of creating a small character and giving him life through manipulation and speech.

THINGS TO DO:

Hand puppets with modeled heads
Shadow puppets, from small to life size
Jointed stick puppets
Shoe box dummies
Marionettes



SEE "CHALLENGES": THE KEYS TO A MEANINGFUL ART PROGRAM HAVE BEEN LISTED HERE. TO DELVE FURTHER, TURN THE KEY TO THE PROPER "CHALLENGE" AND EXPLORE IN GREATER DEPTH.

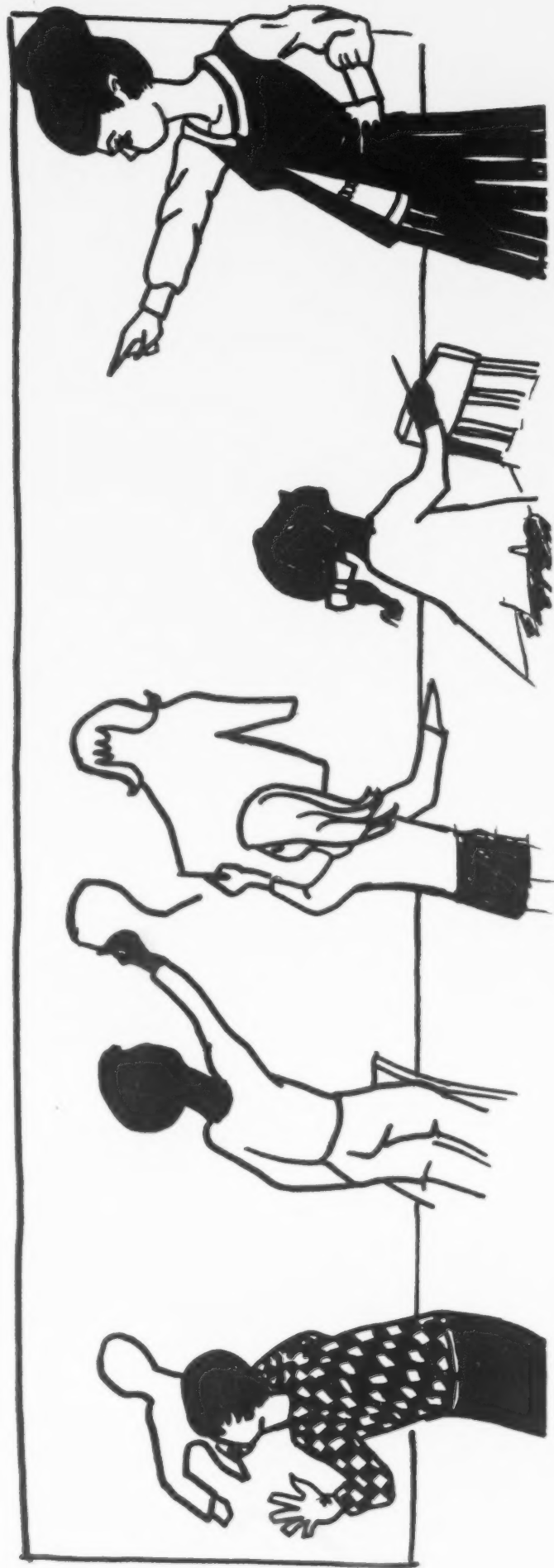
THE
CHALLENGE
OF THE
MEDIA

THE CHALLENGE OF MEDIA

The parts within this sections are arranged alphabetically according to the medium, process, or category.

The experiences outlined in each part are arranged in a graduated scale of difficulty, though in many instances overlapping could not be avoided. Select an experience appropriate to the grade level, interest and experience of the children. When the minimal directions are not sufficient, ask the art teacher for clarification or help.

A word of advice to the unwary -- work through a process before presenting it to the children.



CHALK

Large, colorful pictures can be made easily and quickly with chalk, sometimes referred to as pastel. Chalk provides an opportunity for large muscular movements and prevents the use of too much detail. It is easier to blend colors with chalk than with crayon.

POINTERS:

Protect clothes with aprons.

Group work - use much the same organization as for tempera painting.

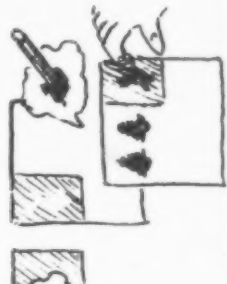
Use ends as well as sides of chalk. Hold chalk not as a pencil, but loosely, fingers above chalk.

If a blended effect is desired, the colors may be rubbed with fingertips or kleenex.

Chalk may be used on paper dampened with water, starch, powdered milk or buttermilk. Whatever is used with the chalk is called the binder.

If paper dries too soon, spray it with water from a bottle with finger operated spray attachment.

Use a spray fixative to preserve drawings.

PROJECT	AIMS	MATERIALS	DIRECTIONS
 Folder covers Book jackets	Experimentation 	Chalk Newspapers Rough textured paper	Dampen paper if desired Try curves, swirling lines, twists, dots Blend colors, light to dark, yellow through green to blue, etc. Experiment with pressure
	Design 	Chalk Newspapers Rough textured paper or colored construction paper	Make line design on paper Put masking tape on reverse edges Add title or name in cutout letters
Pictures	Composition	Chalk Newspapers Rough textured paper	Think of main idea, put it down Add appropriate details and background
Party mats Folder covers Book jackets	Stencil Design 	Paper for stencil 4'' x 6'' Scissors - Chalk; Paper towels Printing paper	Fold the small paper and cut a design in from the folded edge Open and place on paper to be printed Rub chalk heavily on piece of paper towel Wrap forefinger in towel, pick up rubbed color Rub through stencil opening, working from edge to center of opening

CLAY

Clay is one of the most common of the earth's materials. The great number of ways in which it can be employed makes it one of the most important of our natural resources. When clay products have been hardened by heating them to a high temperature, they are known as ceramics. Ceramic objects are usually finished with glaze.

Clay is an important art medium for children. It lends itself to creative and rhythmic modeling or to decorative and useful items for the home. Hand sculptures are the somewhat chunky, expressive animals, birds, figures or abstracts. The term pottery here includes candle holders, tiles, dishes, and other pieces usually designed for a specific use.

Children's pieces are future treasures. Make sure that good craftsmanship has prevailed and have each child identify his piece on the bottom with name and date scratched into the clay.

PREPARATION, PLANNING AND TOOLS

The teacher plays an important role in the preparation for clay work. The proper consistency of the clay to be used, a suitable work space, modeling boards or substitutes, and adequate facilities for cleaning up, are necessary for a satisfying experience. Good work habits are essential.

The clay must be of the consistency of soft putty before it can be used successfully.

Fingers are the best and ever-present tools. Modeling tools are available on purchase, or tongue depressors and orange sticks may be used. Slab pieces may necessitate rolling pins and pieces of lathe.

STORAGE

- | | |
|-------------------|--|
| Moist Clay | - Currently purchased in plastic sacks; store in a cool place. Once opened, it starts to dry out. Sprinkle liberally, then close sack tightly. |
| Used Moist Clay | - Return to the sack or tightly-lidded container. If somewhat dry, make it into a ball, add water in a center hole; close hole. |
| Dry Used Clay | - Break up and put in a separate container. Add water and let soak for a period of time; then work well and pour out on a plaster bat. When clay can be handled, wedge and store it in a closed container. |
| Unfinished Pieces | - Cover with plastic bag and put in cool place. |

CLAY

FIRING

CLAY objects are completed by firing to a high temperature in a kiln. The first firing of greenware is called the bisque firing. During this firing the water of plasticity is driven off and the clay ingredients are fused together (vitrified).

The second firing takes place after the application of glaze, and is called the second or glaze firing. During this firing the glaze ingredients fuse to the clay body and become a permanent, hard coating.

GLOSSARY OF TERMS

Bat - A flat slab of plaster which is used to absorb the moisture from wet clay. May be made in pie tins or boxes for individual use, in a large box for use in preparation of clay.

Biscuit of Bisque - Clay ware that has been fired once.

Bone Dry - As dry as clay can be without applying heat. The ware is light in color and is fragile.

Ceramics - General term to cover all clay work that is glazed and fired.

Core - A clay form over which a slab of clay is modeled.

Engobe - Colored clay slip used for painting decoration on clay body of objects, or for scrafitto designing (pronounced en'gov).

Firing - Baking the clay object in a kiln.

Glaze - A mixture of powdered chemical and water which is applied to bisque or green ware. The term is also applied to the glasslike surface of the fired ware.

Greenware - A term applied to unfired clay pieces.

Impress - To make a design on moist clay by pressing on object into it.

Incise - To make a design on moist clay by carving into it.

Kiln - A furnace or oven in which pottery is fired (pronounced "kill").

Leather Hard - Clay which is partly dry. The color is still that of moist clay, but the clay is firm and cannot be modeled.

CLAY

GLOSSARY OF TERMS,(continued)

- Maturing Temperature
 - The optimum temperature for firing a clay or glaze.
- Modeling
 - Sculptural forms such as animals, figures, abstracts.
- Pottery
 - Dishes, tiles, spoonholders and other useful items.
- Score
 - To make marks or scratches on moist clay with a tool; a step in welding two pieces of clay together
- Scrafitto
 - Decoration produced by scratching lines of a design through a surface layer of engobe to show the clay body beneath.
- Slip
 - Clay which has been mixed with water to the consistency of heavy cream. It is used as glue when parts are added during the modeling process.
- Slip Painting
 - Decorating with engobe, also called colored slip, by painting directly on leatherhard clay.
- Textured Patterns
 - Texture is the "feel" of a surface. A textured pattern is put into the surface by incising or impressing.
- Underglaze
 - Color pigment painted on bisque ware for decoration. Must be covered with clear glaze and fired.
- Wedging
 - The process of conditioning clay to remove air pockets.
- Welding
 - The process of joining two pieces of clay together with slip.

DECORATION

Decoration may be applied to the clay surface in a variety of ways:

- Glazes
 - Consist of materials which, when subjected to intense heat in a kiln, melt and form a thin gloss coating on the clay surface. They may be transparent, opaque, glossy, dull, or textured. Powdered glazes must be thoroughly mixed well ahead of usage.

CLAY

DECORATION (continued)

Glazes

- To glaze, sponge piece or dip it in water to remove dust and fingerprints and to help the porous material absorb the glaze. Apply the glaze with a large soft brush. Load the brush, then let the glaze flow on. Do not brush out the glaze to spread it. In general, the glaze coating should be about the thickness of a postcard. Do not glaze the bottoms.

Engobes

- Colored clays applied to objects when leatherhard. Mix the engobe to cream consistency. Scruffito decoration is the design created by scratching through the engobe to expose the clay body beneath. Scratch directly using paring knives, orange sticks or fingernail files.



Leatherhard vase



Engobe brushed over vase



Design scratched through engobe to reveal basic color of vase

Slip Painting is the application of the engobe to the clay object with a soft brush. Two or three coats are better than one thick coat.



Stenciling may be done on the greenware body. Cut shapes such as birds, fish, figures, etc., from paper toweling. Wet the towel shapes thoroughly and press them on the clay surface. Immediately spray, spatter or brush outward over the stencil shape with slip of a contrasting color. As soon as the slip has dried, the paper shape may be removed. Fire objects after engobe decoration, then apply clear glaze and refire.



Texture

- Carving is done when the clay is leatherhard. The tool can be a manicure orange stick, a bobby pin or penholder. Often an over-all texture is better to carve than a design or picture. Textures can also be achieved by pressing objects into soft clay and by use of a small comb.

CLAY

DECORATION (continued)

Raised Design

- Can be achieved by slip tracing or the adding on of small coils, balls of clay, etc. These must be added at the time of construction.



Underglaze

- Underglaze and crayons may be used to decorate green or bisque ware. Cover carefully with transparent glaze and fire.

GLAZE PROBLEMS

Flowing

- When glaze is fired beyond its optimum temperature, it may flow off the piece. Reglaze.

Crazing

- Small cracks through the glaze are called crackle or crazing. Not desirable for pottery, but interesting in sculpture. Caused by glaze coating drying faster than the clay body.

Crawling

- Glaze that has pulled away from the body in small areas and exposed the clay base. Sometimes refiring to a higher temperature or applying a second coat will correct it.

Peeling

- The glaze, also slip, may peel or break from the surface of the clay piece. One cause may be a too-thick application or applying it on ware that is too dry.

Glazes are complicated and their behavior is sometimes erratic. Even foremost potters restrain their expectations until they see the results. The childrens' pieces will not be smooth and perfect -- if they were, there would be no challenge left nor charm to their work. Be prepared for the unexpected and recognize the unique when you see it.

CLAY

HAND SCULPTURES

Model the form of an animal or person from a lump of clay large enough to form completed figure. Shape the clay by pushing in and working out to shape the arms, legs and head. If cracks appear the clay is drying too quickly and should be rubbed with a damp finger. If clay must be added, roughen the surface, apply slip and press the new clay on firmly. (The new and old clay must be of like consistency).

Figures must stand securely. To accomplish this, exaggerate the size of the feet or include a base.

Avoid thin and protruding parts.

To give figures a sense of life, turn the head and put an arm or leg in a position suggestive of movement.

Parts thicker than one-inch should be hollowed out.

PROJECT	AIMS	MATERIALS	DIRECTIONS
K-1 Fruits	Awareness of Shape	One handful clay	Model the items from a single lump of clay by the "push and pull" method.
Birds			
K-1 "Scribbles"	Coil Decorations	Small ball of clay	Roll clay into coils. Loop coil on coil to create designs or figures. Fire, glaze and refire. Use as ornaments.
1-2 Birds	Representation	One handful clay	 Shape clay into a cucumber. Hold it in one hand with ends turning up. Slowly model a head and beak at one end, a tail at the other, and suggest wings by stroking clay and making long indentations. Make pedestal type feet.

CLAY

HAND SCULPTURES (continued)

PROJECT	AIMS	MATERIALS	DIRECTIONS
2-3 Animals	Simplicity 	One handful clay	Shape clay into ball. Squeeze and press it with both hands. Slowly organize it into a single rhythmic shape. Model the shape into an animal or figure, retaining as much as possible of the original mass design.
3-4 Paper Weights	Modeling by touch 	Paper sack Clay (tennis ball size)	Model clay <u>inside</u> paper sack. Work it into an irregular but "good feeling" shape. Smooth surface by working fingers over it, developing "roads and valleys". Remove clay. Study it for form. Develop further a particular rhythm or movement. Glaze and fire.
3-4 Animals	One-piece Modeling 	One handful clay	Shape clay into a cucumber. Work ends into a U shape. Work clay from center to one side for head. Divide legs by working fingers between front and back leg masses. Place on table in standing position. Develop the suggested form by indenting under the chin, defining ears and tail.
4-5-6 Animals and figures	Modeling and Additions 	Lump of clay large enough for entire figure. Shallow dish of water Orange stick or modeling tool	Shape clay into a cylinder or compact form somewhat larger than the completed figure is to be. Shape with fingers to model large parts. Add extra parts with slip. Hollow figure from base if it is thicker than 1".

CLAY

HAND SCULPTURES (continued)

PROJECT	AIMS	MATERIALS	DIRECTIONS
5 Animals	Coil Construction	Two fistfuls of clay Modeling tool Water for slip Tile or other base working surface	Sketch animal in approximate size and action. Make base by patting ball of clay to about 3"x5"x3/8" (This will hold figure during construction. It may be cut away later, or even omitted). Roll a coil about 3/4" x 4"-6". Divide and bend into two V shapes. Place one V on the base in the position of the front legs, weld feet to the base. Arrange second V shape in position of back legs, weld to base. When legs can support weight, place a thicker coil across the two arches; weld in place. Add shaped pieces for the neck and head and tail. Weld in place. Make each piece conform to the action of the body it represents.. Continue modeling by adding extra clay or cutting away where it is to be thinner. Strive for general action of the animal. Fire, glaze and refire.
6 Fantasies	Slab Forms	Clay Rolling pin 2 sticks 1/2" x 1" x 12" Damp cloth Paper clip	Make a paper pattern (imagine a "pancaked" animal or bear rug). Place clay on damp cloth between parallel sticks, roll out. Remove sticks, place pattern on clay and cut around it with opened paper clip. Remove surplus clay. Gently lift animal by placing fingers under it from nose to tail. Work legs into standing position (if necessary, support center until legs can bear weight by draping over a can or rolled paper). Bend head, ears, tail into position. Fire. Decorate gaily with underglaze and clear glaze. Fire again.

CLAY

POTTERY EXPERIENCES

Design and craftsmanship go hand in hand in the creation of interesting and pleasing pottery. Design includes form, proportion and surface treatment. Craftsmanship involves patience, hand skill, and often the ability to follow directions. The final ingredient is the imaginative touch that makes a piece unique and one's very own.

A basic geometric unit is the most successful for pottery. Edges may be turned slightly inward or outward. Upper grade children may carve or add a simple foot.

PROJECT	AIMS	MATERIALS	DIRECTIONS
8-1 Flat dish 	Simple Forming	Clay, small rubber ball size	Pat ball of clay flat. Roll up thick edges. Smooth with fingers.
8-3 Ornaments or Pendants 	Design	Clay, walnut size	Divide clay in half for two projects. Pat clay 1/4". Smooth edges. Press design in it and make a hold for hanging. Form the second piece the same way, but add small coils for decoration (if the clay is moist enough).
8-2 Candle Stick 	Slab-forming	Clay, amount that can be handled easily	Shape clay into ball or cube. If ball, flatten bottom by pressing on table. Insert candle to form hole. (Be sure hole is deep enough to support candle). Remove candle. Smooth surface with fingers.

CLAY

POTTERY EXPERIENCES (continued)

PROJECT	AIMS	MATERIALS	DIRECTIONS
1-6 Pinch Bowl	Basic hand Pottery	Clay, amount that fits hand comfortably Paper 5" x 6"	Shape clay into ball. Hold clay in left palm and slowly push right thumb into the center. Revolve clay in hand while enlarging hole. Place both thumbs in center. Hold bowl with bottom up and press out slowly, revolving piece constantly. Keep the base small. When sides are 1/2", place on paper. Press down gently to flatten bottom. Continue working on walls until they are even and the shape is pleasing.
5-6 Double Pinch Pot forms	Variation on Pinchpots	Clay Shallow dish of water	Make 2 pinch potd same size. Put together with slip. Add extras. Make hole through to inside. Decorate with engobe; fire, glaze, fire.
3 Spoon Holder Pencil Holder	Designing for Specific Purpose	Moist clay Damp cloth Paper clip	Make a pattern the size and shape spoon holder is to be. In designing it, plan for a depression in the center or for rolled up edges. Pat or roll the clay into a simple shape about 1/4" - 3/8" thick. Place pattern on it and cut around it with the opened paper clip. Shape and smooth.



CLAY

POTTERY EXPERIENCES (continued)

PROJECT	AIMS	MATERIALS	DIRECTIONS
4-6 Coil Pottery	Coil Construction	Clay - size of indoor baseball Damp cloth to cover extra clay Modeling tool Shallow water dish Damp cloth or canvass side of oil cloth	Prepare slip by putting walnut-sized piece of clay into dish half full of water. Break off a small piece of clay (size of egg) and roll it into a ball. Flatten to 1/2" - 3/4". Even. (No sloping edges). Take a smaller amount of clay, form a ball in the hands, then place it on the table and with the palm of hand, roll out a coil of even thickness, 1/2" - 3/4". Score the edges of the base and apply slip. Place the coil on the base, press firmly. Join ends by tapering both and applying slip. Weld parts together. Continue rolling and adding coils. Straight sides - add coils one on top of another. Flared sides - place coils slightly to the side each time.
6 Decorative Mask	Imaginative Construction	Clay - size of tennis ball Damp cloth Water cup Tin can Wax paper Paper clips	Fold and cut paper pattern. Pat clay on damp cloth 1/4" thick. Place pattern on clay and cut around it with paper clip. (Hold straight, not at a slant). Smooth edges, prepare slip. Put wax paper over can, drape clay over it. Decorative features may be added by incising, additions or cutting away. Pierce holes in upper half on each side for later hanging. Fire. Glaze. Fire. Mount or hang.



CLAY

POTTERY EXPERIENCES (continued)

PROJECT	AIMS	MATERIALS	DIRECTIONS
5-6 Vase	Coil-Slab Construction	Clay Damp cloth Shallow water cup	Divide clay into halves. Base. Shape a ball of clay, pat flat to 1/4" - 3/8" Wall. Roll out a fat coil, flatten end by striking gently. Lift flattened end so clay can expand. Joining. Score upper edge of base, add slip. Press wall piece in place. Work parts together both from inside and outside. Additional coil-slab pieces may be added. Shaping. Any change must be made slowly and with care. Push and support at same time by always using two hands - one to push, one to support. Surface of pot may be rough, smooth or a combination. Fire. Glaze. Fire.



CONSTRUCTION

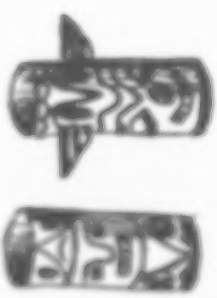
In every child stirs the urge to build by piling form upon form. In an era of machine-made products, the child is often robbed of the pleasure of making things for himself; and the nature of true play, invention and creation, is diminished.

Emphasis in construction must be creativity and purpose. The experience is not valid if it is haphazard and without order. The principles of design and composition -- line, planes, mass, proportion, movement and contrast give meaning to the work with tools and materials.

The following activities are "quiet" and range from glue to waste styrofoam. They provide important experiences of working in three dimensional construction. Hammers and saws are fine, but are not often welcomed in the classroom.

PROJECT	AIMS	MATERIALS	DIRECTIONS
K-2 Model House 	Visualization and designing all sides of an object	Paper bags Newspapers Milk Cartons	Make house of milk cartons and paper bags. Stuff a bag firmly with paper, leaving enough room at top so it can be peaked and stapled. Windows, doors and details can be made with tempera, crayon or colored paper. Combined, the houses become a neighborhood, each child's house becoming a part of it.
K-2 Animals Fish 	Imaginative Construction	Paper bags Newspapers Strings Miscellaneous items	Take a medium bag, stuff it 2/3 full. Tie off with a heavy string or yarn. Fill the remainder and tie off the top. Additions can be made with crayons and construction paper to create an imaginary animal or favorite pet.

CONSTRUCTION

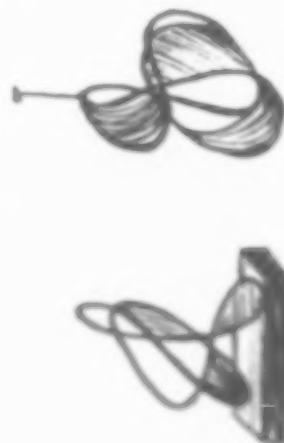
PROJECT	AIMS	MATERIALS	DIRECTIONS
2-4 Wood Construction	Additive Sculpture	Woodscraps Glue Felt Scraps Yarns	Each child selects several pieces of wood. After experimentation, they are glued together to become a single abstract or representative form. Decorative accents may be applied.
			
3-5 Tube Totems	Group Construction	Linoleum tubes (from local furniture stores) Colored papers Tempera Kraft paper	Cut bands of paper that fit around the tube. Make decorative masklike faces on these and fit them in place. Variations: Construct symbolic forms directly on the tube using boxes, glue and tempera. Make individual totems over small tubes
			
4 Box Sculpture	Imaginative Assemblage	Boxes--variety Tubes Scissors Masking tape Colored papers Glue	Each child selects several boxes. Allow time for trial arrangements. Boxes may be modified to suit a purpose. Staple, tape, glue or tie boxes together. Decorate (Wild imagination is in order!)
			

CONSTRUCTION

PROJECT	AIMS	MATERIALS	DIRECTIONS
5-6 Abstract Sculpture	Subtractive Sculpture	Styrofoam Handsaw Sandpaper Dowel sticks Wire Files Coping saws	Subtractive sculpture is difficult in concept. Plan on paper, the size of the styrofoam block. Remove as little of the styrofoam as possible. Use a saw for cutting. Edges may be rounded and surfaces smoothed by filing or rubbing with a scrap piece of styrofoam. Files may also be used for making openings. Pieces of styrofoam may be held together with basket reed, dowel sticks, etc. The styrofoam is attractive without added decoration, but yarn, felt or other accents may be added. (Styrofoam may be used as a base for papier-mache).



6 Free Form or Mobile	Space Designs	Basket reed Tissue paper Glue Carpet thread	Soak reed in warm water 20-40 minutes to make flexible. Two designing possibilities: Turn and twist moist reed upon itself. Glue and tie ends and touching parts. Arrange on cardboard surface, pin down. Several parts can be later glued together. When dry, certain open parts may be faced with colored tissue paper. Glue in place, trim evenly. Hang for mobiles or mount for stables.
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LET'S EXPLOIT OUR CRAYONS

Colored wax has been used by artists since the golden age of Greek Art. In the 15th century, the colored pigment and the wax were molded into sticks or "crayons" which were used for sketching.

Crayons are versatile, handy, clean and always ready. With them, one can sketch, color, indicate texture, make designs and combine with other media. The most valuable crayon is the old short one with the paper removed. Store these in gaily painted coffee cans or boxes so they can be passed quickly. The large 3/8" size crayon is recommended for grades kindergarten through third; fourth, fifth, and sixth may use either size.

Good crayon application calls for a paper with a soft, somewhat rough surface. Newsprint is not suitable. The size of paper may vary, but generally speaking, 12"x18" is large enough, for the effort of coloring in large areas is tedious and time consuming.

Since crayons are such a frequently used and familiar medium, it is easy to forget that they have real potential as an Art medium. Varying the techniques is one method the teacher uses in challenging the children to make the best use of them. Suggestions are given in the following pages, but they will be stimulating only if presented well. As always, the technique is only a means to an end -- the expression of ideas.

Blend --- Shade or vary hue by blending one color into another

Color --- Vary color by pressure, blending and patterning

Define Shapes --- By direction of strokes

Etch --- Scratch into a waxy layer of crayon

Flat ends --- Twist while moving crayon

Patterns --- Add interest and color. Call attention to patterns in the childrens' clothes and suggest that such designs might be put into their pictures.

Plain Areas --- Make large areas interesting by a change of color or introduction of details, sometimes with a sharp, dark crayon

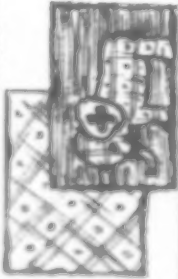
Rounded Surfaces --- Increase crayon pressure toward edges or blend in darker colors

Sides --- Fill in flat areas. Shade by exerting greater pressure on one end. Notch side of crayon, make and repeat rhythmic strokes

Textures --- Even strokes denote smoothness, uneven strokes roughness, and stippling suggests a pebbly surface. Discover contrasting textures by placing paper over different surfaces and rubbing with side of crayon



C R A Y O N S

PROJECT	AIMS	MATERIALS	DIRECTIONS
Drawings	Illustrations Experience Story Imaginative	Crayons Paper	In illustration, the subject matter is the center of interest. It stands out by placement, size color, contrast, or a combination of these. Background and details further the story.
K-3 Designs	Line Design 	One dark crayon Paper	The line must fill the space, but may not cross itself.
2-4 Designs	Indian Designs 	Crayons--black, yellow, brown, red, turquoise, Paper	With a dark crayon, divide the paper into horizontal bands. Draw designs in each band, using repeats of vertical and diagonal lines or Indian symbols.
2-4 Designs	Line Design Serape Patterns 	Crayons Paper	How many kinds of lines are there? How can they be made into a design? Experiment, then combine some of them into an abstract line design. Crayon on sheeting and wear as costume
3-4 Designs	Pattern Animals 	Crayons Paper Scissors Paste	Develop a plaid or repeat a motif into an all-over design. Turn paper to other side and cut a large animal out. Mount it on colored construction paper then add details.

CRAYONS

PROJECT	AIMS	MATERIALS	DIRECTIONS
5-6 Designs	Abstract Designs 	Crayons Paper	Divide paper area with a continuous line design. Fill spaces with as many crayon techniques as possible. Introduce principles and vocabulary of design: variety, balance, repetition and unity. Design may be mounted on colored paper or for a different effect, handpaint over it. (Provided crayons have been used full strength)
K-6 Crayon Rubbings Pictures Greeting cards Wrapping paper	Textural Awareness  	Crayon scraps Appropriate paper	Arrange cut or torn paper cover with second paper of same size. Hold paper firmly, rub over paper with side of crayon
Leaf Print		Crayon scraps Paper Leaves	Place leaf vein side up, cover with paper rub with side of crayon
Repeat Designs		Crayon scraps Scissors Paper	Place a cut shape under the drawing paper, rub over it, move, rub, etc. Make multiple shapes, arrange, rub.
Textures		Crayon scraps Paper Rough surfaces Flat objects	Place paper over surface such as screening, burlap, matting, tiles or mesh; or put paper over string, rubber bands or paperclips. Rub over with side of crayons. Use as a design of surface patterns, or cut and use in cut paper pictures or designs.
K-6 Resist	Mixed Media 	Crayons Paper Thin tempera	This is a technique using opposing media, wax and water, that do not mix. Apply the crayon heavily to the paper, leaving some parts (backgrounds or outlines, etc.) uncolored. Brush over the entire surface with thin paint. Results will be more striking if the paint contrasts in color to the crayon used.

CRAYONS

PROJECT	AIMS	MATERIALS	DIRECTIONS
3-4 Color Brilliance	Color	Crayons Paper	Color becomes more important than subject matter when it is used "shiny bright" and the tendency to insipid blue and green pictures is halted. Plan the picture. Color first the red parts, then other warm parts. How many places can green be used? How many different greens are there? (Yellow-green, medium-green, blue-green, etc.) Color them. Color the rest of the picture, breaking up large areas into tonal patterns, accenting with darks. All crayon is applied heavily and smoothly.
3-4 Design	Stencil Design	Crayons Papers (3'' x 3'', 9'' x 12'')	Fold paper in half and cut an interesting shape from the fold. Save both stencils of the paper. Apply crayon heavily to edge of stencil and place it on larger paper. Rub crayon from stencil to paper with an eraser or cloth-covered finger. Let color be heaviest at edges. Experiment with different arrangements of same stencil, and try using both together.
4-6 3-D Picture	Emphasis Concept: Foreground Background	Crayons Paper Scissors Construction paper Paste	Crayon a background (city street, fair, farm, etc.) On another paper, draw figures appropriate to the scene. Color brightly. Cut figures out and secure them to background so they stand out from it. Make a shadow frame of construction paper.

CRAYONS

PROJECT	AIMS	MATERIALS	DIRECTIONS
3-4 Imaginary Illustration	Etching	Crayons Smooth paper	Color paper heavily with warm, bright color. Stroke in one direction and make color one layer deep. Cover this with a layer of dark cool color stroked in opposite direction; or cover surface with dark tempera to which a small amount of liquid soap has been added. Using a nail, paperclip, bobby pin, etc., scratch through dark layer to expose base color. Vary the size and type of stroke and scratch away enough so that the design has a glowing color and good dark-light balance.
3-6 Wall Hanging Serapes Table Mats	Bold Design	Crayons Muslin	Tack cloth to board or hold firmly. Crayon heavily. To set color, place cloth face down on pad of paper, cover with damp cloth, apply warm iron; lift after each application. Do not stroke horizontally. Variation: Color heavily with bright colors. Dye in contrasting color. Dry. Press.



DESIGN

Design is the ordered, aesthetic arrangement of one or more of the components of art -- line, value, shape, form, color or texture. It is basic to every creative activity, for it provides the skeletal structure.

Each planning session demands re-emphasis on design.

Design is developed through its components:

- | | |
|---------|--|
| LINE | - Thick, thin, curved, directional, definitive |
| VALUE | - Lightness or darkness of a color |
| SHAPE | - An area or space within a design having an identity of its own |
| FORM | - A three-dimensional shape |
| COLOR | - Describes, sets moods and creates atmosphere |
| TEXTURE | - The actual feel or visual representation of a surface -- as rough, smooth, hard, soft, or corrugated |

Composition is the organization of a picture or design. Its elements are:

- | | |
|--------------------|--|
| CENTER OF INTEREST | - Obtained through size, placement, color or movement |
| BALANCE | - Formal or informal |
| REPETITION | - Of colors and shapes which help to unify a picture or design |
| VARIETY | - Contrasts for heightened interests |
| UNITY | - Overall effect of oneness |

DRAWING

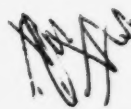
Drawing is a direct and personal expression. Everyone draws. Some doodle while telephoning, others lay out plans or maps. There are recreational sketchers and serious portrait makers.

Drawing for children is an important means of communication. In this guide the term includes visual expression with any tool a child might use, from a pencil or brush, to a finger in paint, or a stick in wet sand.

Drawing is an inter-related part of every visual expression, and grows in subtlety as the child matures. The following chart is included here to help teachers understand a child's Art expression, and to help in planning appropriate Art experiences.

CHILD GROWTH AND DEVELOPMENT IN ART

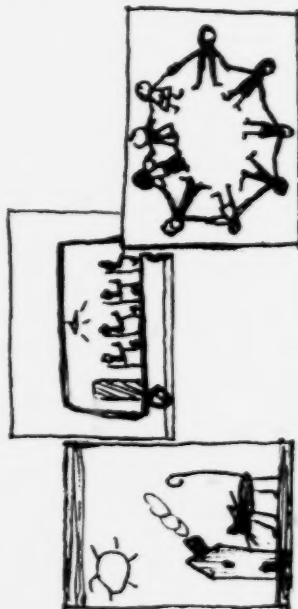
The chart shows in miniscule form the child's natural progress in Art. This development is effected by a combination of factors, including his physical and mental development, his experience with Art materials, the opportunities and guidance he has been provided and his native Art ability.

STAGES OF DEVELOPMENT	APPROX. AGE	CHARACTERISTICS OF CHILDREN	EXPECTANCIES	TEACHER GUIDANCE
Manipulative	2-4	 Beginning of motor control Interest in manipulating and exploring materials Working as an individual	Activity for its own sake--scribbling, daubing, punching, squeezing, coloring	Provide a variety of materials for large muscle use Provide stimulating experiences
Symbolic	3-5	 Gradually developing motor control Discovery of relationship between marks, daubs, etc., and objects in environment	Development of symbols to represent objects and people Exaggeration of important parts and elimination of unimportant parts Color seldom related to reality	Increase experience Encourage expression of ideas and verbalization Measure growth by increase in the number of different things expressed

CHILD GROWTH AND DEVELOPMENT IN ART

STAGES OF DEVELOPMENT	APPROX. AGE	CHARACTERISTICS OF CHILDREN	EXPECTANCIES	TEACHER GUIDANCE
Knowing	6-9	Interest in environment as related to self Depicts what is <u>known</u> to be true i.e., sky above, ground under feet Communicates pictorially,	Places objects on a baseline (indicating social orderliness) "X-ray" pictures show outside as well as inside "Fold-over" pictures "Series" pictures	Many experiences No criticism of expression. "Tell me about" rather than, "That's not the way to --"
Realistic	9-12	Interest in group activities Awareness of sex differences Greater awareness of self Critical of own efforts Seeks approval of peers and adults Interest in detail	Boys - interested in ships, sports, planes Girls - interested in pretty ladies, flowers Quality of drawing often slumps because Art ability does not come up to observation (Danger of this leading to copywork) Greater stiffness in representation Overlapping objects in pictures	Encourage group activity Encourage expression of original ideas and feelings Emphasize that Art is personal expression, that there is no one right way of drawing Encourage and acknowledge sincere effort Help solve problems of techniques when the need arises Challenge students with materials which require new methods of thinking and handling

Knowing



Realistic



DRAWING

BASIC DRAWING CONCEPTS

- | | |
|--------------------|---|
| THINKING | - The sorting out of ideas and possibilities and making choices. |
| OBSERVATION | - The developing of perceptual awareness. |
| CENTER OF INTEREST | - The focal point of the picture. It may stand out by its size, color, placement, or direction of movement. |
| FILLING SPACE | - Space around the interest center needs to relate to it as well as being interesting of itself. Many fine drawings have no background and are called vignettes or studies. |

FIGURE DRAWING

The ability to draw figures to one's satisfaction is important. A child wants to put people in his illustrations and to use them as a means of communication.

To adults, the figures drawn by children may seem inadequate. For this reason, parents and teachers are often guilty of trying to hurry a child through the early stages of figure drawing. Instead, recognize the figure as related to the child's growth and development.

KINDERGARTEN AND EARLY PRIMARY

Small children devise symbols for representation. A man is a circle with eyes and a mouth, and single lines for arms and legs. A woman may be the same but with the addition of hair and a line between the legs to indicate a skirt. These symbols are universal and are to be accepted for what they are - representation of people engaged in various activities.

Suggest ideas for pictures which will include people doing something (to emphasize the use of arms and legs), and figures in a particular situation (to relate figures to the environment). Precede the drawing with the pertinent activity so the child can both feel the way his body moves and observe particular action in others -- but accept what he does. Use large paper and tools.



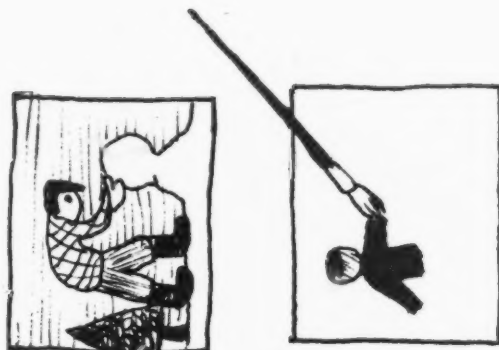
DRAWING

MIDDLE GRADES

As the child continues to draw people, guide him to see the figure as a whole. Stress the action - bending, walking, sitting or lifting. Ask questions such as: "What happens to John's legs when he runs"? With increased awareness, the figures drawn will be active rather than stereotyped and static.

Children need to feel the action. Have them pretend to roll a snowball, reach the high shelf, or throw a ball, before attempting to draw the action figure.

When painting, think of the figure as made up of whole parts. For example, paint the upper part of the body as a bright red sweater, rather than an outlined form to be filled in. A child who has drawn only with crayons may find the whole concept difficult at first, but soon it will be rewarding to him.



UPPER GRADES

When the children become realistic-minded and the action must be "right", there are several approaches that may help. Use whatever suggestion below best fills the need for your group. The suggestions are not rules, but temporary crutches to get the group "over the hump".

Observation and Sketching

Have model pose briefly

Look at it as a shadow or silhouette figure

Sketch on paper with side of short crayon, or in one color paint

Develop a feeling for proportion, shapes



Gesture Drawings

Pose child in stretching or bending position

Use crayon or charcoal in a circular motion to make a dark figure that has a feeling of roundness about it.

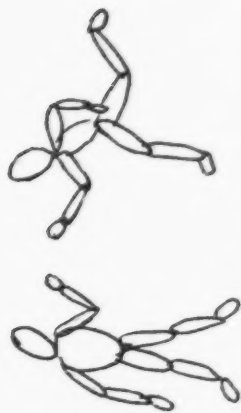
DRAWING

ACTION DRAWINGS WITH MODEL



Study posed figure for main action lines. Represent the action by drawing a few lines freely on paper. Such lines are not "stick" figures, but serve to portray the direction or movement of the figure. For instance, a curved line which gives the main direction of a bending figure will result in a more freely moving figure than the same pose drawn with no thought of the basic line direction. Build body by thickening lines.

"Sausage People"



Think of the parts of the body as long balloons or sausages, overlapping at the joints. Discuss shapes and comparative sizes of parts. Sketch simple figures together, using short crayon pieces, then make sketches from a model.

Contour Drawing

Draw the model, keeping eyes on model during actual drawing, not on paper. Concentrate on the edges of the figure.



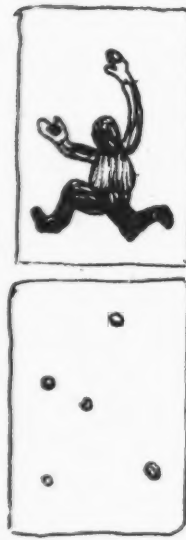
Silhouettes

Cut silhouettes out of dark paper. Mount on lighter paper.



Surprise Figures

Scatter five spots about the paper. The spots indicate the placement of the head, hands and feet. Develop the spots into action figures. No two will be alike.



HOLIDAY ART

Holidays are valuable opportunities for Art activity. These special days generate their own motivation for making gifts and decorations. For some children, the making of a gift may be the most important activity of the year, for too few have the opportunity to truly give of themselves.

Ideas for particular holiday projects are not included in this guide. They are, however, implied in the many media suggestions and in the ways of working -- imaginatively, ingeniously and with craftsmanship.

In selecting a holiday project, be sure that it can be handled by the children, and is one that utilizes suitable materials. Within the general plan there must be room for each one to individualize the project and make it his own. Assembly line projects, stereotyped and pre-designed patterns are invalid as creative activity.

Keep Holiday Art creative.

LETTERING

Lettering is a tool needed by all and one which our upper grade children have, in many instance, lost. An interest in lettering and a realization of its importance will be realized through such activities as the making of posters, book jackets, signs, bulletin board captions or greeting cards.

The manuscript forms of the primary grades, built on straight lines and circles, are the basis for pen, painted and drawn letters. Cut paper letters are block in style and generally speaking, only the capitals are cut by the children.

Spacing between letters of a word must look even, not necessarily measure even. The eye, not the ruler, must be satisfied.

66

Each word is made a unit by placing its letters closely. Words will be read easily if a space the width of an "O" is allowed between them.

TILT - TILT - DO IT

Measured Spacing

Visual Spacing

Space between words

LETTERING

BRUSH OR FELT TIP LETTERING

Brush lettering is an excellent foundation for all other types as well as being a quick means of effective sign making.

Materials - 1/4" 1/2", 1" flat bristle brushes; felt tip pens; primary pencils. Tempera in individual pans (if brush lettering). Lined chart paper or classified ad section of newspaper for large letter practice.

Direction - Turn paper so lines are parallel to front edge of desk. Working slowly and with an even stroke, practice vertical, horizontal, diagonal and curved strokes. Arrows indicate direction of stroke. Combine strokes into capital letters.

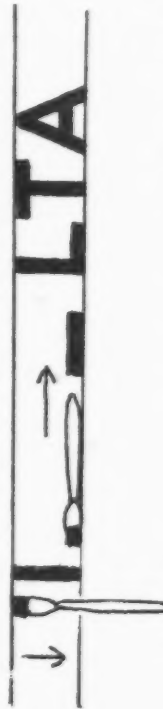


Each letter must be made to touch both the top and bottom guide lines, and not go beyond either.

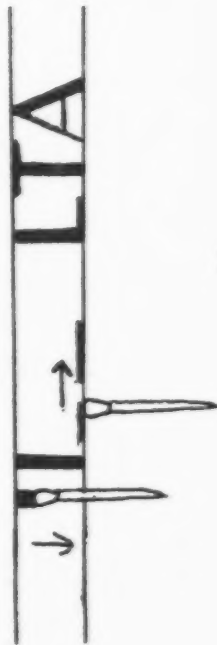
The lower half of many letters is made to appear heavier than the upper half so the letter will not appear top-heavy.



Letters of even thickness are made by adjusting brush or pen for the intended stroke.



Letters with thick and thin strokes are made by keeping the brush or pen in the same relative position to the paper edge for all the strokes. Vertical strokes are wide, horizontal strokes narrow.



LETTERING

BRUSH OR FELT TIP LETTERING, continued

Lower case letters may be made after the capitals are satisfactory. Three guide lines are necessary.

efonb Art

SCRIPT LETTERING

Materials - Crayons
Scissors

"Ad" section of newspaper or other paper

Directions - Write the word or message in well-formed script (2" - 4" tall, depending on purpose)
Thicken all lines with crayon

Art Art

Cut out

Use as pattern or place on colored paper, draw around it and cut out (May be done directly on final paper, if written lightly, then cut out)



LETTERING

GRADE

3-6 CUT PAPER LETTERS

Materials

Directions

- Paper, scissors

- Capital letters are more suitable to cut than lower-case letters. Cut a strip of paper as wide as the desired heights of the letters. Each letter is made from a rectangle cut from the strip. The rectangles are not of uniform width for the letters vary, M and W being the widest. The method is direct: One visualizes the block letter within the rectangle, then cuts it out.

I, the narrowest letter, should be cut first. Use it as a measure for the thickness of all the letters.

Care must be taken that nothing is cut from the top or bottom edge of the rectangle or the height of the letters will not be uniform.

All letters have flat tops and bottoms.

Some letters may be cut by folding the paper. These are A, V, W, M, Y, AND X. For good appearance, cut the rectangles wider than for the other letters.

When cutting out an inside part, put the scissors into the center of the space, then cut to the edge and around it.

All letters should be arranged in the desired position against the background before any of them are pasted. They may be lined up along the edge of a ruler or on a light line. Remove them one at a time for pasting.

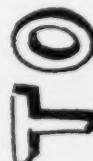
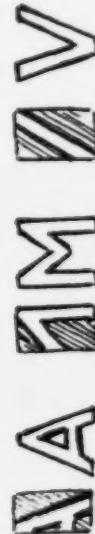
Straight Letters: I L H E F T

Curved Letters: O C Q G D P R B U J S

Angular Letters: N Z K

Letters cut on fold of paper: A M V W X Y

Cut paper letters may be given a shaded effect by cutting a dark and light of each letter and offsetting one on the other.



METAL FOIL TOOLING

MATERIALS

- Coppertone aluminum (or copper foil)*
Newsprint for designing
Newspapers and soft cloth for padding
Modeling tools - orange stick, brush handle, soft pencil
Plasticene, wax or plaster to fill depressions
Flat black enamel for oxidizing (or liver of sulphur)*
Steel wool for highlighting
Cardboard and burlap for mounting
Plastic spray

TOOLING

- Make design on thin paper and tape to foil
Place foil on pad and trace design with pointed tool
Remove design, turn foil over on pad and, pressing gently, tool the parts to be raised in relief.
Turn front side up. Go over lines and press down some areas to give greater depth
Background may be plain or tooled in a simple pattern

FINISHING

- Fill depressions from back with wax or clay
Brush enamel on with cotton and wipe off excess (or dip in liver of sulphur solution)*
Polish raised parts with steel wool
Spray to keep metal from tarnishing
Mount

VARIATION

- Aluminum foil modeled over cardboard shapes becomes an interesting variation of tooling.
It may be antiqued with liquid black shoe polish.

* Indicates variants when copper foil is used

MURALS AND FRIEZES

Murals and friezes are splendid group experiences and colorful wall decorations. No other project teaches, directly and indirectly, so much about design, color, proportion, space and organization as mural-making. It requires thought, selection, perseverance in execution, and appreciation of others' efforts and contributions.

A mural shows many facets of the same theme, containing within the design time, incident and locale changes. A frieze is an ornamented band, usually longer and narrower than a mural. A frieze lends itself well to the development of a sequence of ideas.

Both murals and friezes should be designed to fit a flat surface. Decorative purpose and design quality are basic.

A suitable theme may grow out of current topics of interest concerning such areas as music, literature, safety or social studies. A rich informational background concerning the theme selected should have been acquired previous to the planning of the mural. The children should also have had many previous opportunities to use art materials to interpret their experiences about the topic selected, before attempting the large cooperative effort.

In planning the actual mural, remember that:

- Main things should be placed first
- Main things should be made large
- Background and foreground should be reduced to a minimum
- Spottiness can be avoided by working for grouping and overlapping of objects
- Color and design are important

The material on which the mural is made depends partly on the type and size. Kraft paper, colored butcher paper, unbleached muslin and coated paper are the most common materials used in school. Crayon is not an effective medium, but paint, charcoal, chalk and colored papers are good.

MURALS

TYPES OF MURALS

CUT PAPER



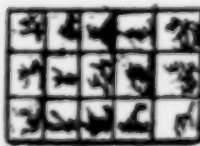
Each child contributes a finished part. Pin parts in place, arrange and re-arrange until a satisfactory Coated paper makes a colorful background For added interest, use a great variety of papers or make the pieces three-dimensional

PARTS PAINTED



Each child paints something for the mural, cuts it out and pastes it in place Particularly suitable for primary grades

MONTAGE



Mount individual drawings close together. Unusually effective if color schemes are similar and there is a common theme in all drawings.

SECTIONAL



Space divided to suit purpose, usually each space the responsibility of a committee

MURALS

TYPES OF MURALS (continued)

SPACE DIVISIONS

Have each child contribute a line or shape to mural paper. They may overlap. Encourage freedom of movement. Look for forms pertaining to theme. Outline the forms, leaving other lines for space and color breakers.



SINGLE UNIT

No division of space. Grouping and overlapping important. Center and ends dominant, tied together with horizontals. Face end figures toward center to keep interest within frame



MOSAIC

Decorative type particularly suitable for crowded rooms where it is difficult to work on a large, single unit mural



A. Plan mural as for single unit. Sketch on mural paper. Reverse paper, mark off and number divisions (one for each child). Then cut apart. Let each child paint his part individually, making it as interesting as possible. Reassemble, touch up main lines if necessary.

OR

B. Cut up a small sketch of mural. Let each child enlarge his piece and paint it in his own way



PAPER TECHNIQUES

Paper is such a familiar item in our daily lives that it is all too easily taken for granted, yet prior to 200 B.C., no such product existed.

The ancient Egyptians wrote upon papyrus, made from the fibers of the papyrus plant. Parchment, made from skins, replaced papyrus in the second century B.C. Paper, as we know it, was developed by the Chinese in A.D. 105. The invention spread to Arabia, but was not known in Europe until after the Crusades.

Paper is made from woodpulp, vegetable fibers, rags, or a combination of these, which are chemically treated, beaten, mixed with water, and finally pressed. Before paper became so plentiful, it was respected as something precious and rare. Now vast quantities are available, and it is an indispensable part of our lives.

Explore the possibilities of paper by cutting, tearing, bending, folding, twisting, curling, pleating, fringing, weaving and braiding.

Collect paper of various weights and textures; plain school paper and patterned gift paper. With paste, scissors and sometimes a stapler or paper clip, beautiful and exciting things can be done — pictures, designs, greeting cards, decorations, posters, maps, charts, masks, stand-up animals, birds that fly, and mobiles, too.

POINTERS

An important admonition is to "hold the scissors correctly." Thumb and middle finger go into the handle rings with the index finger acting as a stabilizer.

A newspaper or magazine, with plenty of fresh pages, is a boon when pasting. Rub paste into the piece to be applied, put in place and press. Three dimensional pieces will hold better if the seam or juncture is put together, then held firmly for a moment.

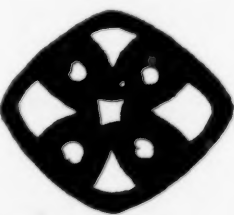
Collect usable scraps in a box or drawer. Do not save a multitude of little pieces. Unless a project calls for an unusual item, materials will not be listed with each project. Materials mentioned above will generally suffice.



Paper Techniques

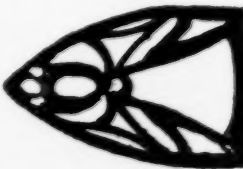
PAPER

DESIGNS, PICTURES AND DECORATIONS

PROJECT	AIMS	DIRECTIONS
K-6 Single Objects	Freehand cutting	To cut a particular object, select a piece of paper the approximate size and shape desired. Cut the form directly from the paper without preliminary drawing. 
K-3 Surprise Pictures	Imaginative Design	Collect many kinds of paper and cut into various shapes and sizes. Have each child select a "beginner" piece and a sheet of paper to mount it on. Add additional pieces that are "right" with the previous selections. Arrange without further cutting of the pieces. 
K-6 Symmetrical Designs	On-the-fold-cutting	Cut from folded paper. Hold on fold, cut in from fold, and out again on fold. 
3-4 Single Unit Folded Designs	Design	Fold squares, circles or rectangles or other shapes in half one or more times. Make cuts in from folded edges, gaining interest by varying size and contour of cuts. For a greeting card, mount cutout on contrasting paper. 

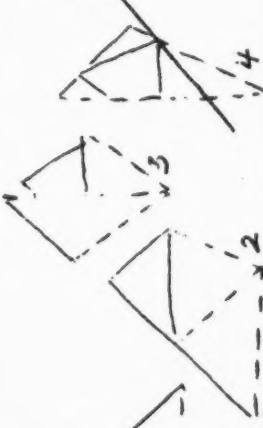
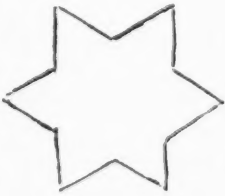
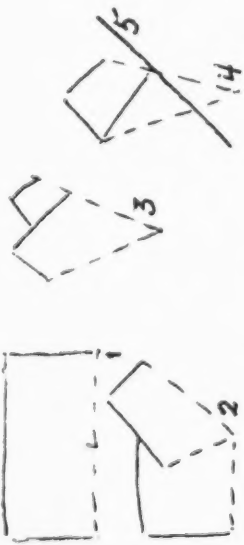
PAPER

DESIGNS, PICTURES AND DECORATIONS (continued)

PROJECT	AIMS	DIRECTIONS
1-6 Illustration	Picture 	Select background paper to set mood of picture. Cut picture parts out and arrange on paper. Parts of individual units may be pasted together, but do not paste anything down on background paper until arrangement is satisfactory (one cannot put a mountain behind a cowboy once he has been pasted down).
5-6 Window Cutouts	Transparency 	For "windows", fold a rectangle of black paper. Cut an arc at the top. Cut openings of varied size and contour in from the folded edges. Other openings may be cut by piercing the paper and cutting, or by refolding and cutting. A solid border should be retained. Mount on tissue, painted or crayoned. Hans Christian Andersen delighted friends with his delicate cutouts. These were cut with the paper folded in different ways.
4-6 Multiple-Fold Cutting	Border Design 	Fold the paper a number of times and cut, with enough of the fold on each side retained to keep the strip together. Use as decorative border.
3-6 Paper Mosaics	Color Awareness 	Tear brightly colored pages from magazines. Separate the colors into boxes or trays. Plan the design on heavy paper. Cut or tear the colored papers and apply them either to a small prepast area or paste them on individually. Magazine pages have a sheen, and beautiful color changes may be worked out. Torn tissue may also be used effectively.

PAPER

DESIGNS, PICTURES AND DECORATIONS (continued)

PROJECT	AIMS	DIRECTIONS
4-6 Silhouettes 	Mass and Contour	Cut a simple design, flower object or scene from black paper. Make edges interesting. The shapes tell the story; good edges indicate skill and thought. Mount on contrasting paper.
5-6 Enlarged Paper  	Design	Cut lines in a rectangle. Move the pieces outward from the center. Mount on contrasting paper. Circles and triangles may also be used.
3-6 Stars 		Fold a square on the diagonal. Mark the center of one edge and fold the opposite point to it. Fold the other side over as far as the first fold permits. Fold in half. Cut on a steep diagonal.
3-6 Snowflakes 		Fold a square in half. Fold in thirds, then in half again --- both folds from the center point. Cut on the diagonal.

PAPER

PAPER SCULPTURE

Paper changes character when it is crumbled, folded, rolled, twisted or curled; it becomes dynamic, alive with planes and rhythms, and takes on new strengths and interests.

Following are a few basic techniques and project suggestions. Many others will occur as the children become aware of possibilities and ways of working.

Fold a rectangular sheet of paper in half. What does it suggest?



Roll a rectangular sheet and staple or paste the overlapping edges. It might become a silo, the body of an animal or the boiler of a locomotive. By folding and creasing, it might become a chimney, a box or a platform.



Make a cone by cutting a circle from edge to center and overlapping the cut edges. Is it a hat, the top of a silo, or a cone?



Curl paper by pulling a strip between thumb and ruler edge or scissor blade. Fringe and curl a wide strip. Tails, eyelashes, hair?



Make folds that curve by scoring* the paper first with a paper clip or scissors blade. Score the side which is to be raised, making a slight indentation in the surface.



Score a pattern and bend. Mount, hand or stand.



*Scoring means pressing a line on the paper with a paper clip, finger nail or other object. With a bit of encouragement, the paper will fold on this line even when it curves.

PAPER

PAPER SCULPTURE (continued)

Connecting devices include the use of tabs and slits, interlocking slits, and notches.



Accordion folds become screens, fans, umbrellas, borders and fences (with openings cut in folds)



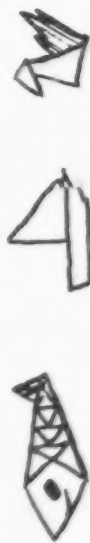
Cylinders of different sizes and decorated may turn into hat models, character studies, masks, small animals and birds.



Standing animals are cut from rectangles folded in half. The crease is the animals backbone. Cut the animal, open partially, fold head and tail up and out. Decorate.



Birds, fish and boat designs may be made with folds



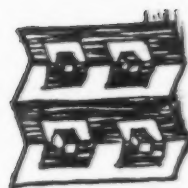
Expanding paper results when paper is folded and cut as indicated. Unfold carefully.



Boxes, baskets and furniture are made from the 16 square fold. Slit as necessary.



Decorative panels have light and shadowed surfaces. Fold a rectangular paper into accorian sections, 3" - 4" wide. Cut pairs of slits into the folded edges, thinking of the space between them as a geometric shape. Carefully fold some of the units forward, others back. Panels will stand alone. May be mounted on contrasting paper or pinned up for display purposes.



P A P I E R M A C H E

Papier-mache, a French word meaning a combination of paper and a hardening agent, is an ancient craft. It is the common base of such lacquered items as Japanese boxes and Mexican curios. Papier-mache lends itself to the creation of fantastic and imaginative forms, as well as sturdy, useful and attractive items. The process may be adapted to different levels of skill and the materials are inexpensive.

GENERAL INFORMATION

- | | |
|---------------------|--|
| Materials | - Newspapers, wheat paste or other agent, and others as stated in project directions. |
| Mixing Wheat Paste | - One part water to three parts flour (approximately). Sift the flour slowly into the water while stirring. Stop adding paste as soon as it shows signs of thickening. Do not make more paste than is needed for the day. Divide the paste into small containers for individual use. |
| Mixing Other Agents | - Follow directions on package. |
| Armature or Base | - Most papier-mache is formed over a base to give it a solid foundation. Directions are given with the projects. |
| Newspaper Strips | - Tear, do not cut. Hold the paper as it is read and tear strips 1/2" - 2" wide, depending upon their intended use. Tear only enough strips to last for the working time. |
| Paper toweling | - Tear pieces the size of a quarter or a bit larger. Use them for the last or covering layer. |
| Stripping | - When ready to work, pick up a strip with one hand, pull it through the paste and between the fingers of the other hand. Place the dampened strip on the form and stroke it into place, following each indentation or curve. Overlap each strip and change direction in successive layers. Three layers are generally sufficient. It is advisable to make the last layer of paper toweling. |
| Features | - To build up features or make raised decorations, waspasted paper into desired size and shape, place on foundation and fasten in place by crisscrossing pasted strips over it. |

PAPIER MACHE

FOUR-PLY METHOD

Four-ply papier-mache is the technique of pasting four layers of newspaper together. The four pieces, cut from a pattern, are pasted together one by one, wrinkles smoothed out, and then shaped while damp. When dry, the form is strong and can be decorated. Nut cups, coasters, baskets, figures, tepees and such can be made by the method.

Small four-ply forms are more satisfactory if made with the school paste, not wheat paste.

Large forms may require more layers. For a rough finish, cover surface with sawdust and paste. For a hard surface, apply last layer with strips dipped in thin mixture of five parts paste and one part plaster of Paris and water.

PROJECT

DIRECTIONS

1-2 Dishes, Coasters

Cut a paper pattern 4" - 6" wide. Keep shape simple and without sharp corners or indentations.



Cut 3 more pieces to match the pattern. Rub paste into #1, rub smooth. Add #3, then #4, in the same way. Trim and turn edges up. Dry, decorate and shellac.

3-4 Butterflies



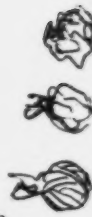
Fold paper and cut a butterfly pattern. Follow above directions for making. Decorate gaily, hang by a thread or pin to curtains and bulletin boards.



3-6 Decorative Figures



Crumble newspaper for the head. Make a wad about the size of a walnut, tie it at the neck. Put pasted strips over the face to smooth it.



Cut a newspaper pattern for the clothing. A 1/2 circle works for most figures. Cut three others, paste together and trim. Fit around the neck of head piece. Add arms, wings, headress or other accessories. For trousers, cut up middle band into tubes, close with strips.



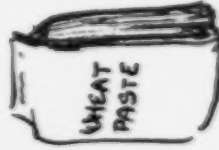
P A P I E R M A C H E

PAPER PULP METHOD

Paper pulp is suitable for modeling the heads and hands of puppets and marionettes; for making model vegetables or fruits; relief maps, small animals and other figures for dioramas. It may be used at all grade levels.

GENERAL DIRECTIONS

Making the paper pulp.



Tear paper into tiny pieces, place in basin, pour hot water over and soak overnight. Rub soaked paper over rough surface to pulverize it. Squeeze excess water out and add wheat flour until mixture is of molding consistency.

Small objects may be modeled by using the pulp like clay. Larger objects should be modeled over crumbled, rolled and tied newspaper. In this way, less pulp is used and the drying is speeded up. Relief maps should be modeled on masonite or water-proofed wood to prevent warping.

After the product has dried thoroughly, it may be sanded, painted and shellacked if desired.



PAPIER MACHE

STRIP METHOD

Animals, figures, birds, fish, puppet heads, masks, bowls, trays, Christmas ornaments, and table decorations may be made by adding strips of pasted paper to a foundation. Scenery for small dioramas as well as stage properties for real productions may be made this way.

This method requires a firm armature or foundation. Depending upon the object, the foundation may be crumpled or rolled newspaper held together with string, boxes, a bowl, balloons, wire, clay, or other combinations of materials. In the following pages the foundation needed has been underscored.

PROJECTS

K-2 Trays



DIRECTIONS

Papier-mache strips over the pressed pulp meat trays gives them strength. Decorate artistically.

1-6 Bowls and Baskets



Invert a bowl on several thicknesses of newspaper. Completely cover the bowl with newspaper strips that have been dipped in water (this is the protective layer). Apply 3 layers of pasted strips, overlapping each strip and alternating the direction of the layers. Dry. Remove shell from bowl. Pull out the loose inside strips. Trim edge and cover with short pasted strips to make a firm rim. Dry - sand - decorate.

For a basket --- add a braided raffia or crepe paper handle

2-6 Birds



Method 1:

Crumple 1/4 sheet of newspaper, shape and tie. Wet a paper towel in paste and wrap around the newspaper. Dry - paint. Add construction or four-ply paper wings and tail.

Method 2:

Stuff paper sack with crumpled newspaper. Shape as desired and tie. Cover with paper strips or toweling (may leave out this step). Dry - paint - shellac.

P A P I E R M A C H E

STRIP METHOD (continued)

PROJECT

3-6 Decorative Eggs
Containers
Planet Model



DIRECTIONS

Inflate balloons to desired size, tie tightly. Cover with wet paper strips. Cover with 3 layers of pasted strips. (The first pasted layer must be applied during a single work period, since the balloon will gradually lose air and crumple the applied shell if it is not dry).



Dry.
Eggs and "Planets" -- the balloons may be pricked and pulled out or left inside.

3-6 Mardi-Gras Masks



Stuff large grocery bag with newspaper. Form as desired, staple if necessary. Cover with pasted strips, dry. Trim bag and cut eye slits. Add appendages and strip two-three times. Decorate. Bear in mind in designing the face surface, that the decorative lines and color must carry around the complete form.

4-6 Rhythm Instruments



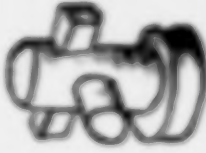
Apply papier-mache over a light bulb. When dry, break the light bulb to provide rattle. Decorate gaily - shellac.

4-6 Puppet Heads



Make base of modeled plasticene (or crumpled newspaper) tied over a tube that fits the forefinger. Cover base with a complete layer of wet strips. Add two layers of pasted strips and one of paper toweling. Add features with paper pulp or wadded paper stripped in place. When dry, slit form and remove the base. Put shell together with additional strips. Decorate.

P A P I E R M A C H E STRIP METHOD (continued)

PROJECT	DIRECTIONS	
4-6 Box Sculpture	 	Collect boxes, cardboard tubes, odds and ends. Fasten together with staples, brads or glue. <u>Cover with pasted strips.</u> <u>Crumple, fold or twist</u> paper for ears, tails and horns. Add to body with string and paper strips. Decorate gaily.
4-6 Bottle Characters	 	<u>Bottles</u> plus a little imagination, will suggest a character (singer, clown, fat lady). Put wadded paper, ball or juice squeezer in neck for a head. Strip bottle completely. Build up wanted parts (arms, etc.) but keep as simple as possible. Decorate in the manner of playing cards.
5-6 Masks or Heads with Balloon Foundation	 	Inflate <u>balloons</u> and combine them for fantastic animal head or mask. Secure together with <u>masking tape</u> . Papier-mache over balloons. Dry. Cut hole in bottom. Reinforce edge with strips of wire ring. Decorate gaily.
5-6 Jewelry		Cardboard, white napkins, binder (thinned white glue excellent), tempera, lacquer or varnish, pin and <u>earring backs</u> . Cut pattern from cardboard. Tear napkins, put in binder and then on cardboard (one layer on back, front design built up and shaped as desired). Dry. Decorate. Lacquer.

P A P I E R M A C H E

STRIP METHOD (continued)

PROJECT

5-6 Masks from Clay Mold



DIRECTIONS

Make a color sketch of mask, using crayons or paint. Model the mask in plasticene. Exaggerate all features. Be sure nose is larger at the base so mask will pull off nose when dry. It is generally more satisfactory to omit ears from mold and add them to mask later. Put dampened cheesecloth over mold or apply layer of strips dampened with water. Apply pasted strips or bits of paper, overlapping and going in different directions. Dry and carefully remove mask shell. Trim edges, finish with additional strips. Cut holes for eyes and mouth (if to be worn). Decorate with paint, paper and odds and ends.

5-6 Wire Forms



Bend and twist balancing wire in shape for frame. Fasten to wooden base with nails. Wind pasted strips around wire foundation. Build up body with pulp or crumbled paper. Strip. Decorate.

PAPIER MACHE

STRIP METHOD (continued)

PROJECT

5-6 Imaginative Creatures



DIRECTIONS

Materials: Lengths of wire (number and length of wire pieces dependent on size, proportion and body design) - newspapers, string, rubber bands, tempera, odds and ends (beads, buttons, fur, raffia, etc.).

Directions: Decide on creature to be made. Roll newspaper tightly over each wire, tying securely at ends. (Fold paper to fit wire, place wire on it, roll toward folded edge).

Making Armature for 4-legged animal

Place one coil on table, two across it, placement determined by animal wanted. Bend single coil over the other two, tie securely. Bend leg coils into position. Place 4th coil along back and bend for neck and head. Tie securely. Crush newspapers and tie in place to give the animal fullness where needed. Make body as smooth and firm as possible before pasting.

Stripping: Wrap body with pasted strips - not as a bracelet, but wrapping on the diagonal and connecting one part of the body with another. Add ears (large) and other extras.

Decorating:

Sand rough edges

Paint gaily, imaginatively

Shellac

Add plumage, button eyes, a rope tail and other frivolous or appropriate touches.



POSTERS

The purpose of a poster is to publicize some event, service or product. Posters in schools are made to promote ideas and attitudes both in the children who make them and in those to whom the posters are addressed.

Such interests as promoting safety, health or manners, expressing greetings, advertising coming school events, or conveying information concerning the school, provide worthwhile motivation for poster making.

Effective media for posters include cut paper, paper sculpture, tempera and ink.

Allow plenty of time for creating the poster, so it may be exhibited early enough to be effective as a poster.

GENERAL DIRECTIONS

A poster must convey an idea in the flash of an eye.

Plan the entire arrangement with sketches. Keep design simple and bold, playing up only one theme or idea.

The illustration may be a dramatic statement of the lettering. Both are integral parts of the design and convey the same idea.

The most important feature should generally be in the upper area and as large and attractive as possible.

Simplicity in form, color and brevity of message is essential.

Lettering is a part of the design and must be easily read and in a style suitable to the message. It needs to be simple, brief and direct. See: LETTERING section.

Colors should be limited to a few which show strong contrast, with the background less brilliant or vivid than the form shown against it. If the background is dark, the design and lettering should be light and vice versa. The most striking color should be used to attract attention to the most important part of the poster.

To evaluate the poster, the child may step back and make believe he is a passerby who is looking at the poster for the first time. If the message "reaches him", his poster is successful.

PRINTMAKING

Printmaking is the procedure of making single or multiple prints from a prepared plate. It is both an ancient and a modern Art. It is also an Art adaptable to the classroom and one in which children find great satisfaction.

There are three basic printmaking methods appropriate for children. Relief prints are those made from a block with a raised surface. Serigraphy or stencil printing is done through a screen, parts of which have been blocked out to create the design. Monoprinting is the creation of a single print and the starting point of understanding the meaning of "print". The printing experiences outlined in this guide fall into these categories.

Variations and adaptations of the basic printing methods are many and produce highly individual prints. On the following pages are suggestions suitable for the classroom. Remember the successful prints come after a technique has been mastered. "Printing in depth" will open new horizons and each child will see fresh possibilities as he experiments and creates.

Always print over a pad of newspaper or something with a slight "give".

EXPERIENCES IN PRINTMAKING

MONOPRINTS are so familiar that we do not think about them. They include tire marks on a snow-covered road, footprints along a sandy shore and the print of a wet hand on a chalkboard. A print enters the category of Art when it becomes a conscious undertaking. A child's monoprint shows exploration and freshness. The artist's monoprint may be sophisticated and complex, but both employ the same basic method outlined here.



AIMS	MATERIALS	DIRECTIONS
K-6 A Unique Print	Handpaint, tempera or block printing ink Semi-absorbent printing paper Smooth working surface Miscellaneous: bits of sponge, pieces of cardboard, leaves	Paint freely on the smooth working surface creating a bold design with contrasts of color and stroke. Place paper over the paint, smooth it down. Pick the paper up. The design is now on it. VARIATIONS: Fold paper in center, open. Apply paint to half the paper. Fold over other half, press and open. Add color accents the same way. Place printing paper on an evenly-painted surface, then draw on the back with a finger or rounded tool. Arrange leaves or cutouts on the painted surface before putting paper in place.

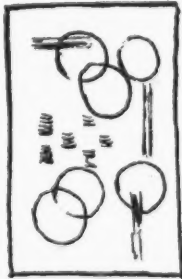
PRINTMAKING

SANDPAPER PRINTS are interesting because of their texture. A "large effect" design is the most successful.

AIMS	MATERIALS	DIRECTIONS
K-3 Transfer Design	Paper Sandpaper Crayons Warm iron	Color heavily on the sandpaper. Place paper over design. Press with warm iron (do not rub with iron). Print will have the texture of the original. For successive prints, sand paper must be recolored.

GADGET PRINTING. Folders, gift paper, placemats and other items may be printed from a great variety of gadgets, (spools, screws, blocks, etc.). The results of the first printing may seem not worth the effort because the children are experimenting and learning. In follow-up experiences, arrangements and design may be stressed.

K-3 Organization



Gadgets:
Tempera
Brushes
Printing pad
(paint-saturated pad
or sponge)

Press the gadget on a print pad or apply paint with a brush press gadget to paper; repeat with same or other gadgets.

SUGGESTIONS:

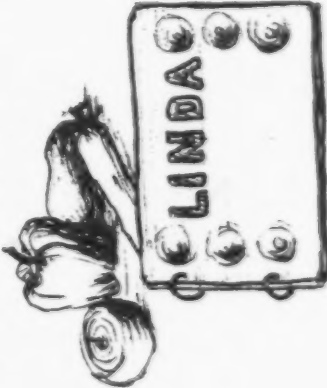
Make a border by repeating the same unit
Vary the spacing or direction of the gadget
Make a composite unit to repeat
Make an all-over pattern by printing the unit over the entire surface of the paper; add a second shape and color for accent
Always work for interesting spacing and arrangement.
Limit the number of shapes and colors so the result will be a design, not a conglomeration



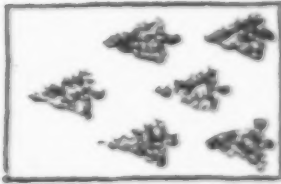
PRINTMAKING

VEGETABLE PRINTING. Long ago, some pioneer woman, wanting to make her small home more attractive, cut a potato in half and painted it with dye she had made for her wool. She then proceeded to press the potato on her white-washed walls. Delighted with the effect and challenged by the possibilities, she varied the shape of the potato and experimented with arrangements and colors. Some of these first designs may be seen today in museums and early homes.

Children, printing the same way today, gain in appreciation of their heritage and in the knowledge of color and pattern. They may create gift wrappings, booklet and program covers, party mats and many other items.

AIMS	MATERIALS	DIRECTIONS
K-4 Decorative Design 	Vegetables as : potato celery pepper onion Thick paint and brushes Printing paper Newspaper	Slice vegetable. Shape may be varied by cutting edges, but in general, the simpler the shape the better the design. Apply paint sparingly (vegetable may need to be blotted first). Press vegetable on paper which has been placed on a newspaper pad (do not slide over paper). Continue printing until design has been completed. When dry, a related shape in an accent color may be printed.

SPONGE STENCILS. Many prints can be made from a single stencil design. They may be used for greeting cards, booklets covers, or party mats.

3-6 Cutting & Printing a Stencil Motif 	Flat sponge Newsprint 1" larger than the sponge Thick tempera or handpaint Tongue depressor Newspaper pad Printing paper 	Cut design in center of newsprint. Keep simple. "Butter" sponge with paint. Place stencil (the cut design) on trial printing paper. Place sponge on it, centering with care. Design must not show beyond edges of sponge. Paper must extend beyond sponge to protect printing paper. Lift sponge and stencil. Print by placing unit on printing paper. Many prints may be made from a single "buttering". Add a second motif or color when first has dried. Design will have textured effect from the sponge.
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PRINTMAKING

CARDBOARD PRINTS are within the range of anyone who can cut a shape from cardboard and glue it to a flat surface to make a printing plate. A plate may be printed as a single design, or, through an arrangement of repeats, an all-over pattern may be made. It is the first of the printing experiences listed here that utilizes a permanent plate by the printer.

AIMS

3-6 Printing from a Plate



MATERIALS

Paper
Cardboard, 2 pieces
size of print
White glue
Scissors
Printing paper
Tempera and brushes or
Printing ink and brayer
Newspapers

DIRECTIONS

To Prepare the Plate:

Make drawing on paper.
Cut it out and trace the parts on one piece of the cardboard
Cut cardboard parts out and arrange in original design on other cardboard
Glue in place
Waterproof plate on both sides (thinned glue)

To Print:

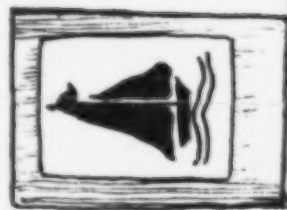
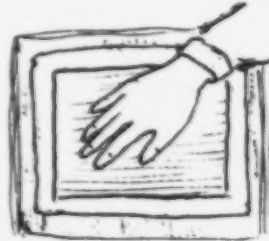
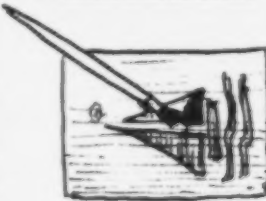
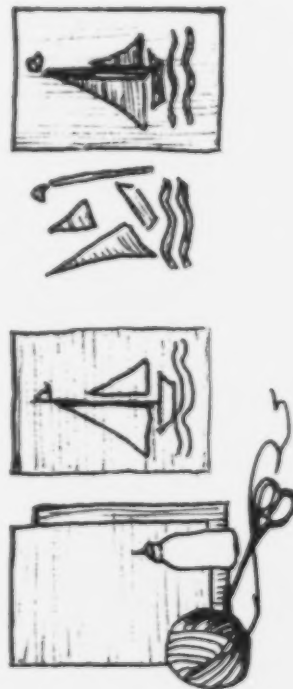
Apply paint or ink to raised portions of the plate
Place printing paper on newspaper pad
Center plate on paper and apply pressure.
Lift plate with care

VARIATIONS:

Paper prints. See: PAPER TECHNIQUES

String prints are made by covering the lines of a drawing with glue, then pressing string on the line. When dry, ink and print.

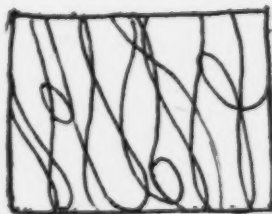
Rubber cement prints are appropriate in October, for they are "scraggely". Squeeze out the glue and let it dry. Ink and print.



PRINTMAKING

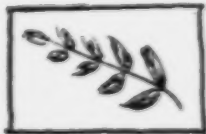
ROLLER PRINTING. Gift papers, background or end papers may be created with the use of a roller which has been decorated and inked. Many variations on the basic technique are possible.

AIMS	MATERIALS	DIRECTIONS
5-6 Printing Decorative Papers	Roller (can, cardboard, tube, 1"-2" dowel) Printing ink Brayer Newspapers	Tie cord or string to a tin can. Roll over an inked pad or apply paint to string with a brush. Roll over paper to be decorated (A). VARIATIONS: Use cardboard tube and draw design on it. Keep the shapes simple and space carefully for the design repeats itself. Cut the design units out with a stencil knife, or cut the shapes out of something else and paste them in place on the roller (B). Waterproof the tube with thinned glue or shellac. Ink the roller and use. Tie string around a brayer, ink and roll over prepared paper (C). Cut paper strips. Space out on paper, roll over with inked brayer (D).



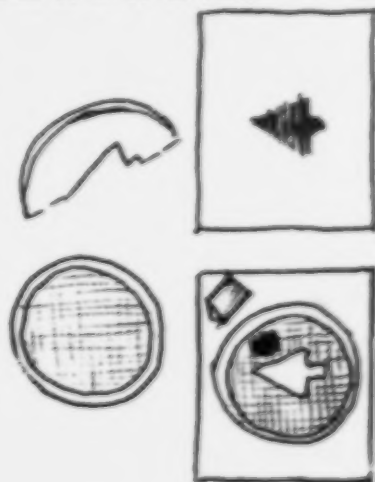
PRINTMAKING

NATURE PRINTING. What better way to preserve the memory of October's beauty than making nature prints? Nature provides the design motifs, the printer creates the work of art by his arrangement and skill in printing.

AIMS	MATERIALS	DIRECTIONS
4-6 Designs from Nature 	Leaves, grasses, weeds, etc. Printing paper Tempera or water color Newspapers White glue	Protect and strengthen the nature forms by painting them with thinned glue To make a printing plate, mount the forms on cardboard. Waterproof with glue Print as a cardboard print To use the unmounted form: apply paint to the nature form with a brush and press form to paper

SCREEN PRINTING. Screen printing is a simplified version of silk screen printing, the method used to print our modern fabrics, fine art reproductions and wall papers. A stencil is made and the paint is forced through the openings to make the design.

3-6 Stencil Printing



Frame (wood, cardboard, embroidery hoops)
Mesh to stretch on frame
Newspaper
Scissors
Handpaint (thick)
Squeegee (rubber rectangular form, or tape-covered cardboard)
Printing paper

Stretch mesh on frame
Cut stencil from newspaper slightly larger than the frame
Cut design in center of paper
Place stencil (the cut design) on trial printing paper
Place frame over stencil
Put gob of paint on mesh to one side of opening
Using squeegee, pull paint across opening
Lift hoop and stencil
Continue printing on the regular paper, always lifting frame and stencil together.
If stencil "bleeds" paint was too wet.
Discard and cut another to use with thicker paint.

PRINTMAKING

LINOLEUM PRINTING. Printing from woodblocks is an old, old art. Printing from linoleum involves the same basic techniques. A design must be made, traced or drawn on the block, gouged out, inked and printed.

AIMS	MATERIALS	DIRECTIONS
5-6 Block Printing	Linoleum 1/8" thick* mounted or unmounted Printing ink Brayer Linoleum cutting tools Glass or tile slab Printing paper Newspapers	<u>Design</u> on paper the size of the linoleum block with dark crayon or felt tip marker (for dark and light contrast). Transfer the completed design to the block. Remember that the design will print in reverse.
	* or commercial printing plate	<u>Gouge</u> out the parts that are <u>not to print</u>. Cut away as little as possible. (One can always cut out more, but a piece cut can never be replaced). Make tissue paper rubbings as the work progresses. When printed, uncut portions will be the color of the ink, cut portions the color of the paper, and textured areas will print as a middle tone. <u>To print</u>, put some ink on the glass slab. Roll the brayer over the ink, then over the block. Place newspaper pad on floor, printing paper on it, topped by inked block. Apply pressure. Or, place paper on inked block and rub with fingers or a roller. Depending on the design of the block, it may be printed singly, as a border, an all-over repeat, or reprinted (offset) in different color. The block itself, mounted, may be an interesting wall decoration.
VARIATIONS:	Accoustical tile adapts itself to large, bold prints. After cutting, shellac to prevent ink absorption. Paraffin blocks are also a possibility.	

PUPPETRY

Puppetry is one of the most fascinating aspects of stagecraft. It may involve the creation of elaborate puppet characters, a stage, scenery, and a play. Or it may be the creation of a simple type of puppet and the spontaneous acting out of a situation, telling a story, reporting on a book, or some other activity.

The creation of a puppet is an activity that involves imaginative planning and craftsmanship. In a child's hand, the puppet becomes alive; and the child, speaking through the puppet, projects himself freely and dramatically.

Three types of puppets are described here hand, stick and string. Stages can be non-existent; as simple as an overturned table; made from a carton; or constructed of wood. An appropriate stage is described at the end of each section.

Be imaginative! Be inventive! Have a happy time!

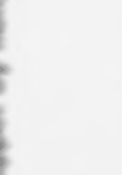
HAND PUPPETS

Puppets fitting over the hand, sometimes called fist puppets, consist of a head and a costume which hides the arm of the puppeteer. The more imaginative and exaggerated the creation, the more interesting and entertaining the character becomes.

TYPE OF PUPPET	MATERIALS	DIRECTIONS
K-2 "Finger Friends" 	Narrow box, cardboard tube or ball. Paint, colored papers and odd materials	Fit the box, tube or ball over the forefinger. Remove and decorate it with paint, paper, yarn, ribbon, buttons, etc. Cloth sleeve should cover the arm to the elbow. All it needs is a center hole just large enough for the finger to slip through it. Put sleeve on and head in place. Instant action!
K-2 Single Paper Sock 	Paper sock Newspaper Paint, crayons, papers, ribbons, etc. String	Stuff end of bag with crumpled paper, tie, leaving room for finger. Spread out rest of bag for skirt. Add details by cutting them out of paper, or painting them.

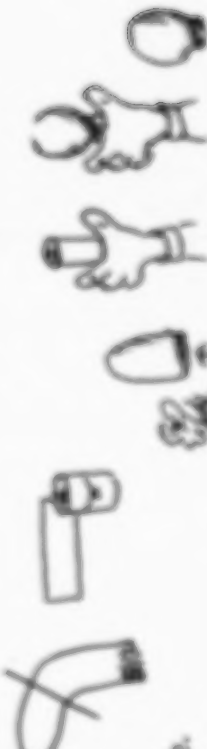
PUPPETRY

HAND PUPPETS (continued)

TYPES OF PUPPET	MATERIALS	DIRECTIONS
2-3 Two Sack Puppet 	2 paper sacks Materials as above	Form head from one sack. Tie neck. Cut small hole in second sack. Insert "stem" of head through hole. Manipulate puppet by holding on to stem.
2-6 Paper Bag 	Paper bags, #2, 3, 4, or 5 (with flat bottoms) Colored papers Pipe cleaners Yarn Felt Cotton Etc.	Fit bag over hand so best fingers can move the flap. By placing the mouth or eyes at ends of flaps and moving fingers, the puppet opens and closes his mouth or eyes.  Make eyes prominent. Long noses may be made by putting an extension on the flap.
3-5 Shoebox Puppet 	3 dimensional head (paper paper sack, styrofoam, etc.) Shoebox Paper, miscellaneous items	Make the puppet head. Decorate the shoebox as the puppet body. adding arms and legs. Put the puppet's neck through a hole in upper end of the box. Manipulate puppet by placing body on knee or table and moving the head with the hand inside the box. (Back view showing neck which is held in hand of puppeteer. A twist of the neck turns the head.)

PUPPETRY

HAND PUPPETS (continued)

TYPE OF PUPPET	MATERIALS	DIRECTIONS
Sock 	One sock Oaktag 1" x 3" Cloth (10" x 20") Yarn Stuffing Buttons Ribbons, felt, scraps, etc. Sewing needs	Cut leg and heel off sock. Make finger stall (a tube) of oaktag 1½" x 3" to fit child's forefinger. Glue edge of stall and tie for safe keeping.  Stuff sock toe. Put stall on child's finger (one youngster can help another). Cover outside with glue. Put the stuffed toe over the stall and tie in place. Fold up extra length and sew into a roll. Make features with paint or thread, or sew on felt and buttons. Eyes must show up from distance. Use yarn, a chore boy, etc., for hair.  Fold costume materials lengthwise as shown. Slit neck and sew up sides.  Turn dress to right side. Turn neck in, baste around it with double thread, gather neck and sew to sock roll at puppet's neck. Add accessories (color, sash, apron, etc.).

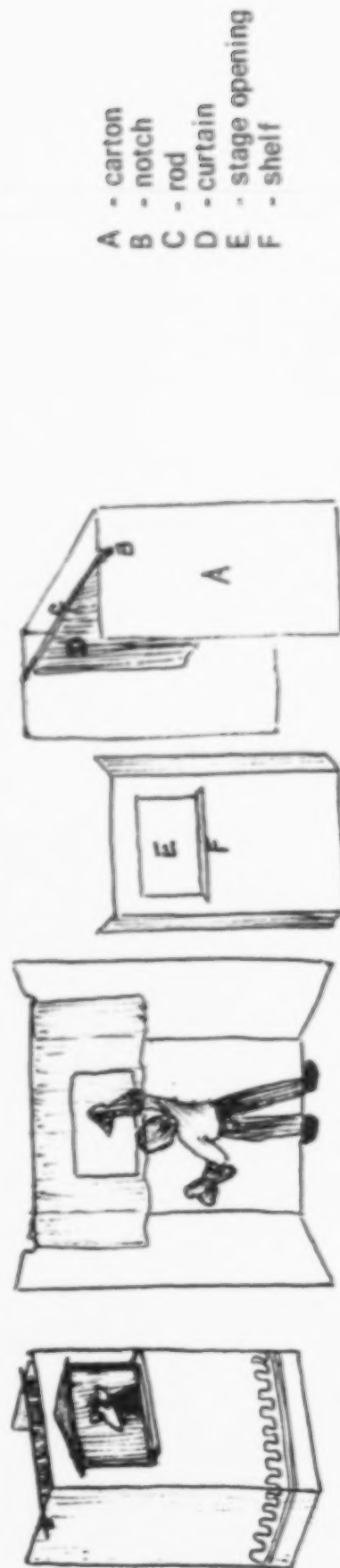
PUPPETS

HAND PUPPETS (continued)

TYPE OF PUPPET	MATERIALS	DIRECTIONS
2-4 Sock, Long-faced animal 	Sock Cardboard (app. 3" x 10") Cloth Yarn Buttons Miscellaneous	Cut sock from toe to ankle. Trim corners and fold cardboard to fit slit.  Cover cardboard with felt or other material and sew in place for mouth. Add eyes, ears, imaginative touches.
4-5 Modeled Head 	Plasticene, light bulb or other head base Papier-mache materials Paint Cloth for clothes	Model head over form. Exaggerate features. Remove plasticene or light bulb by slitting head. Put halves together with strips (see: PAPIER-MACHE section). Paint - add hair. Make clothes and attach.

HAND PUPPET STAGE

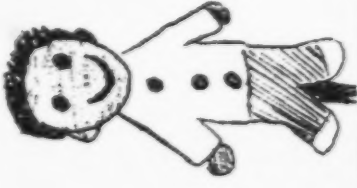
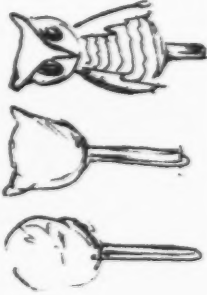
There should be no floor to the stage used for hand puppets and no supports below the stage opening to hinder the movements of the puppeteer. A table turned on its side, the lower part of a door blocked off, a refrigerator carton or a three sectional screen can be used. Plans for a more permanent stage can be found in books on puppetry.



PUPPETRY

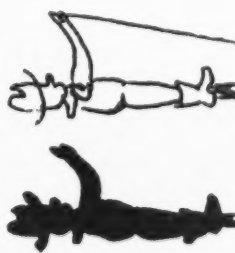
STICK PUPPETS

Any type of puppet manipulated by a rod is considered a stick puppet. Usually the puppet is attached to the top of the rod and worked from below the stage. The simplest ones are cardboard silhouette figures with the fronts dressed with colored paper or cloth. More elaborate ones may be three-dimensional, and some have moving parts controlled by additional rods.

TYPE OF PUPPET	MATERIALS	DIRECTIONS
K-2 Paper	 Colored paper Cardboard Thin, flat sticks 11, 18"-20" long	Create characters from paper. Mount on cardboard, cut out Mount on stick
K-2 Tongue Depressor	 Tongue depressor Cotton Cloth (2 pieces) 6" sq., 18" sq. String Paint, yarn, etc.	Shape cotton over end of tongue depressor, cover with small piece of cloth and tie in place. Decorate head. Fold cloth in half, cut in center of large cloth, insert tongue depressor and fasten. Manipulate puppet by holding the tongue depressor.
4-6 Papier-Mache Heads	 Paper and binder Cloth Flat stick	Model head on the stick. (See: PAPIER-MACHE section) Decorate. Add costume.

PUPPETRY

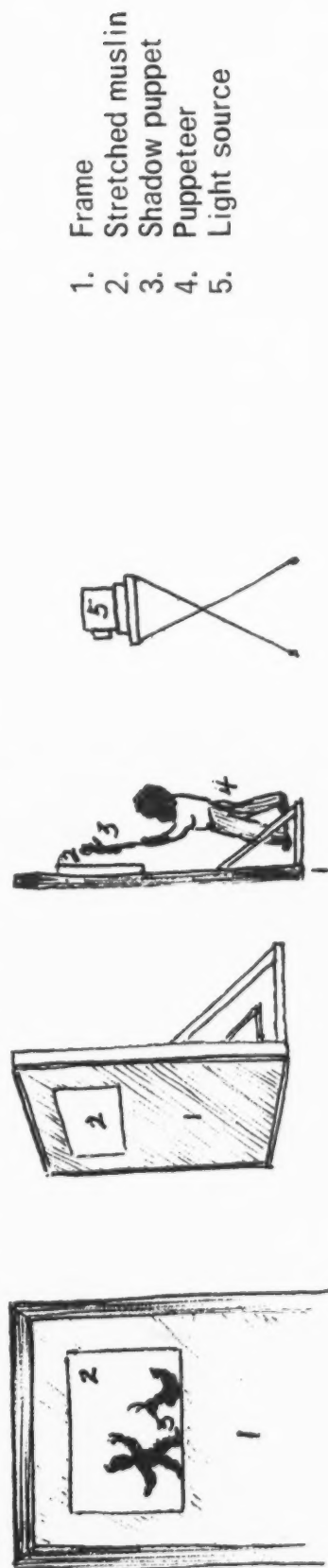
STICK PUPPETS (continued)

TYPE OF PUPPET	MATERIALS	DIRECTIONS
3-4 Shadow 	Cardboard Flat stick	Draw and cut silhouette of character. Mount on stick.
5-6 Moving Shadow 	Cardboard Flat, slender stick or coat hanger wires	Design figures in profile, exaggerate contours. To move a part, cut it out separately, overlap the joints and put together with brass paper fasteners. Use either additional rods or a string arrangement for movement.

STAGE FOR STICK PUPPETS

STICK PUPPETS may be shown on a regular hand puppet stage.

SHADOW PUPPETS require medium weight white cloth stretched across the stage opening. The puppets are held close to this and a spotlight in back of them throws the shadows on the screen.



PUPPETRY

MARIONETTES

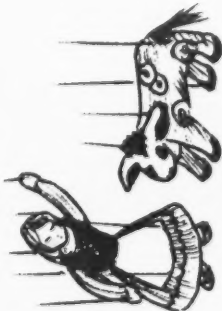
String puppets are known as marionettes. All joints of such puppets must be flexible and the figure should be light in weight. Small children enjoy the simple ones and they require no stage. Marionettes capable of gesture actions need multiple strings and the construction is too involved to be included here. Special help is always available.

TYPE OF PUPPET	MATERIALS	DIRECTIONS
K One string	One or two small cans, one end removed Paper strips	Punch hole in center of can end. Put cord through hole, secure end. Decorate can with paper cutouts. Make "spring" arms and legs by folding two strips of paper together. Attach to can. Add hands and feet. Marionettes will jump, dance, and do rhythms.

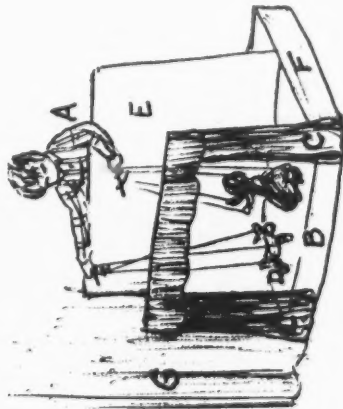


6 9 String jointed

Advanced marionettes require skill in both construction and manipulation. Special help may be secured from the Art Consultant or books on puppetry.



BASIC DIAGRAM FOR MARIONETTE STAGE



- A. Puppeteer
- B. Stage front
- C. Open curtains
- D. Marionette
- E. Backdrop and support
- F. Platform and stage floor
- G. Drapes or other shield

STITCHERY

Stitchery is an age-old craft. Women of old designed ecclesiastical vestments and decorated their own garments with elaborate needlework. Artists made designs for the tapestries which craftsmen wove and princes hung in their castles. Today's artists and students work with fibers and fabrics to express an idea or to create non-figurative designs.

With artists, young and old, the power of expression is given impetus by the tactile and visual stimulation of fiber and color. Here again, the creative process is more important than the product, though the finished results often become treasures.



GENERAL MATERIALS

"OPEN" FABRICS

- Stiffened mesh
- Hardware cloth
- Fruit and vegetable sacking
- Screening

BURLAP

- Available in wide color range
- Grain sacks

MISCELLANEOUS

- Drapery samples with an open weave

YARNS

- Cotton, wool, synthetic (Different weights textures and ply)

NEEDLES

- Large eyes, blunt-ended for yarns and a variety for general use

APPLIQUE MATERIALS

- Printed and plain fabrics
- Trimmings - felt, buttons, braid, etc.
- Nature items

STITCHERY

BASIC STITCHES

The small child will discover many ways of using yarn, but will need to be shown how to thread a needle; make a knot in the thread; use a single thread; and work from the top side of the material, keeping knots on the reverse side.

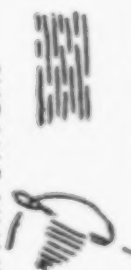
The older child will be more satisfied with his results if he starts with a basic vocabulary of a few stitches which he can combine with those of his own invention.

RUNNING OR STRAIGHT STITCH



The needle and thread run in and out of the material to outline, define or fill in. Knot the yarn, bring the threaded needle through to the front of the fabric, and continue in and out, in and out. Vary the length, spaces and direction.

SATIN STITCH



Place straight stitches close together to fill in a space. If space is large, fill in with several stitches of varied length.

COUCHING STITCH



Lay a thread along the outline of a design. Secure it with another thread that at intervals comes up from the back, crosses the thread and goes through the fabric again.

THREADED STITCH



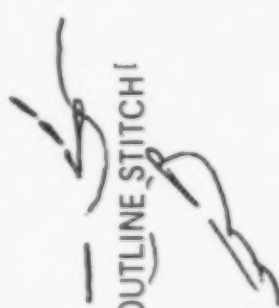
Thread a second yarn through a series of running stitches.

BUNDLE STITCHES,



Make flat stitches in groups. "Tie" them together as in couching.

BACK STITCH



Use for outlines, solid lines. Work from right to left. Come up through fabric, move back to right, insert needle. Bring point up to left of starting point.

OUTLINE STITCH

Work from left to right. Bring needle up so thread overlaps preceding stitch a bit.

STITCHERY

BASIC STITCHES (continued)

CHAIN STITCH



To outline, and to fill in areas. Right to left. To start, bring thread out all the way from the back of the material (A). Insert needle in same place or close to it (B) (depending on fabric) and bring point out a short distance ahead and over the loop of thread (C). (Hold loop desired size with left thumb).

LAZY DAISY



Work same way as chain stitch but fasten each loop at the center with a small stitch (as in couching). Use singly or in groups.

BLANKET OR BUTTONHOLE STITCH



First stitch Bring thread out on lower "line" at A. Insert needle on upper "line" at B. Make a vertical stitch, bringing needle point out at "A" again. Hold yarn horizontally with thumb, insert needle at "C" and bring out at "D" over the yarn. Repeat.

FEATHER STITCH



Decorative - worked from top to bottom
Bring thread out at top (A) Hold thread with left thumb. Insert needle to the right of start (B). Bring point up between A and B but lower and over the thread (C). Pull thread. Insert needle to left and repeat (keeping making "Y's").

FRENCH KNOT



Use singly for eyes, buttons. Use in groups for flower centers. Bring thread up (A). Hold needle point close to this place and wrap thread around it 1-3 times (B). Insert needle close to original spot (C). Pull thread gently through to back.

STITCHERY

PROJECT SUGGESTIONS

MESH STITCHERY

Weaving in and out every space is neat, but tedious, and a child may lose sight of his original thought by the mechanics of the sewing. A combination of regular weaving, irregular weaving, and skips will add directness and textural interest to the design. (Skips should not be longer than two fingerwidths).

"Draw" directly with the yarn, as one would use a crayon to create a line design. Add other colors, fill in spaces or glue on felt shapes.

Draw on fabric with crayon. Original drawing may be placed under mesh as a guide.

Tote bags from onion sacks

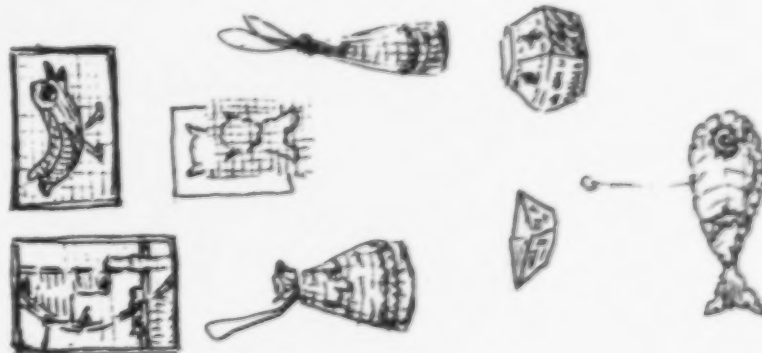
Turn a bag inside out, insert cardboard. Weave yarn or rickrack around for border. Knot and cut off yarn ends. Turn bag to right side.

Plastic fruit boxes

Weave in and out holes. For box with hinged lid, weave boxes separately. Invert upper box and make tie hangers on one side

Screen Mobile

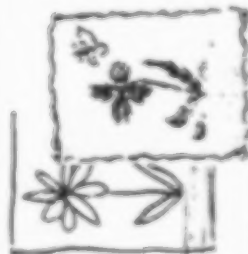
Cut two profiles, decorate with yarns, buttons, felt. Blanket or overcast sides except for small opening. Stuff with newspaper, then close opening.



STITCHERY

BURLAP STITCHERY

Burlap is a loosely woven fabric of irregular threads. To cut it, draw a thread first. To keep it from raveling, pull threads to fringe it 3/4" - 1", or machine stitch it 1/2" from edge. Keep stitches 1 1/2" - 2" from all edges so piece may be matted or framed.



General Designing

Plan design on paper. "Think big" - a single idea filling the space will be effective. Draw lightly on burlap or work directly. Decide on color scheme. Work design in a variety of stitches and yarns.



Rug-filler Designs

Work with large yarn for a pleasing design. Glue yarn to burlap or pin it in place. If latter, use couching stitch over it. Fill spaces with stitches, felt for emphasis.



Felt and Stitchery

Design in cut paper. Use pieces as patterns for felt which may be glued on the burlap. Complete with stitches and decorative touches.



Chain Stitch Designs

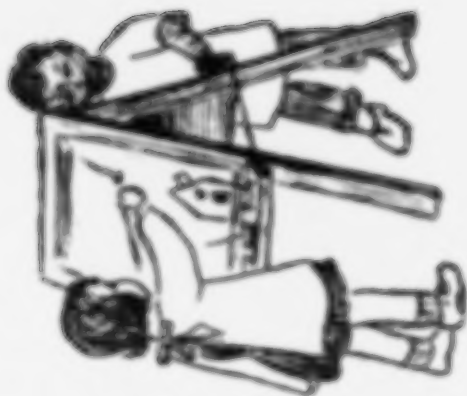
Begin design with a wandering or descriptive line in a chain stitch. Fill in with chain or other stitches.



Appliques and Glue-ons

Individual or group projects. Cut large parts from various fabrics. Glue or baste in place. Use stitchery and trimmings to enrich and complete design.

TEMPERA PAINTING



Painting is seeing, feeling, interpreting.

Painting develops sensitivity, perceptivity. It is a decision-making effort from beginning to end.

The purpose of painting is to give the child experience in creating visual, colorful and competely personal statements.

Creation demands intense concentration, emotion, and a well-coordinated body working under inspiration and intuition.

Without exercise, one loses physical strength. Without opportunity to challenge one's imaginative powers, they atrophy.

Painting is one of the best reading readiness activities. It is also a necessary balance to the emphasis on drill and definite procedures.

The teacher's responsibility, aside from providing opportunity and materials, is to help the child clarify his ideas and feelings, so that each painting may express what he wants it to and in his own picture vocabulary.

PRACTICAL MATTERS

TEMPERA PAINT is opaque, easily handled and moderate in cost.

PREPARATION OF PAINT:

Collect small jars with screw lids, such as instant coffee jars, and fill $1/2$ to $2/3$ full of paint.

Stir all paint before using. Sponge rim and cover jar when not in use. Add water when necessary.

Keep paint jars in easel trays, in paint carrier, or other designated place.

TEMPERA PAINTING

PRACTICAL MATTERS (continued)

Brushes

- Good brushes are important. Those commonly used with tempera paint are called easel brushes and have long handles and stiff bristles. They are available in 1/4", 1/2", 3/4", and 1" widths. Small children use the larger sizes.

Use a separate brush for each color. Wipe the brush on the inside edge of the jar to remove excess paint before applying to paper. Pull the brush across the paper, never push nor scrub with it.

All brushes must be cleaned after use. (This is as important for the children as for the brushes). Rinse under cool water (hot water will melt the glue holding the bristles), and remove the excess with the fingers or by gentle wiping. Store brush with bristles hanging down or, if flat, on an absorbant surface.

Have available extra brushes in various sizes.

Provide a way to clean the brushes that have accidentally slipped into the wrong paint jar.

Paper

- Newsprint or easel paper, manila, kraft, bogus and other papers, including the classified section of newspapers.

Colors

- A full palette of tempera includes yellow, orange, red, violet, blue, turquoise, emerald green, black, white, brown.

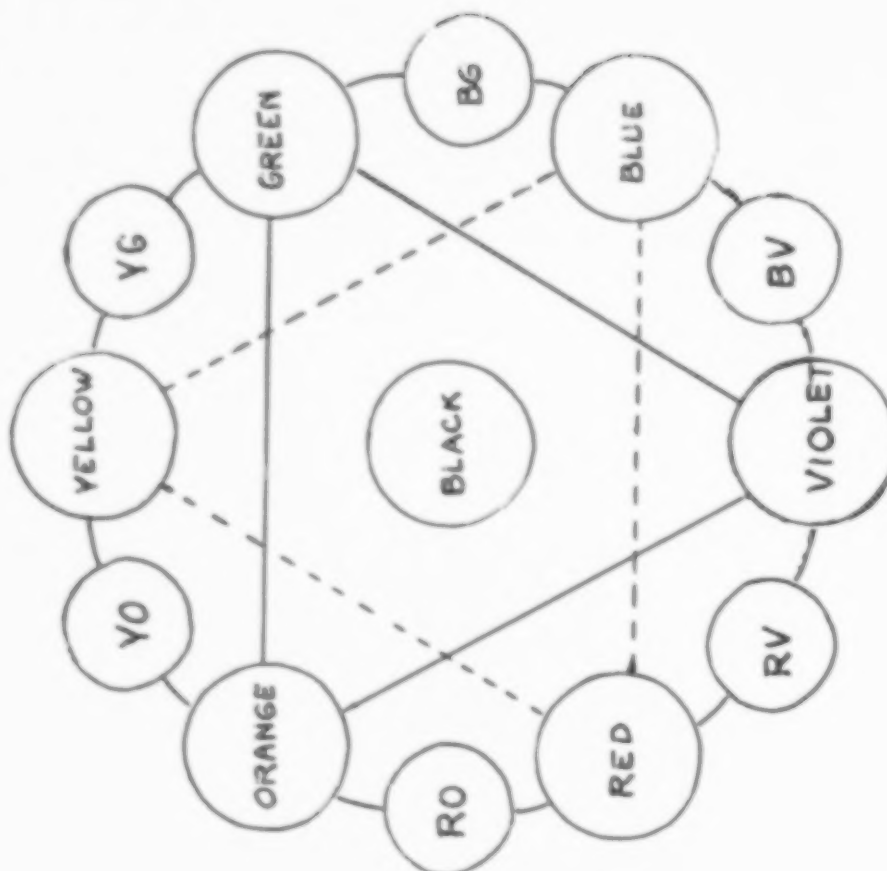
Colors are purchased at full intensity. It is frequently desirable to lighten some of them for softer effects. For this, add the color to the white (it takes less paint than the other way around).

A color wheel follows this page. It shows the relationships of colors and will help when mixing them.

TEMPERA PAINTING COLOR WHEEL FOR TEACHERS

- The name of a color
- Yellow, Red, Blue
- Orange, Violet, Green
- Yellow-orange, Red-violet
Blue-green
- Color lightened by additions of
white (add color to white; not
white to color)
- Color darkened or grayed by
addition of black or complement
- Color strength of hue
- Amount of light in color
- Those having a color in common.
Example: yellow, green, orange
have yellow in common.
- Those containing yellow or red
- Those containing blues, greens
- Mix black and white
- Mix orange and black, or red and
green. For light tans, add white.

Hue
Primary Colors
Secondary Colors
Tertiary Colors
Tint
Shade
Intensity
Value
Related colors
Warm colors
Cool colors
Gray
Brown



TEMPERA PAINTING

ORGANIZATION

Individual Painting

At the easel or other special location in the room.

This spot is always set up for painting and some system of rotation worked out with the children. See that each child has his turn once a week, and he goes to the easel with an idea in mind, that he completes his picture, takes care of it, and leaves the painting area ready for the next person.

Group Painting

The set-up for group painting depends upon the facilities of the room. In any case, have prepared ahead of time:

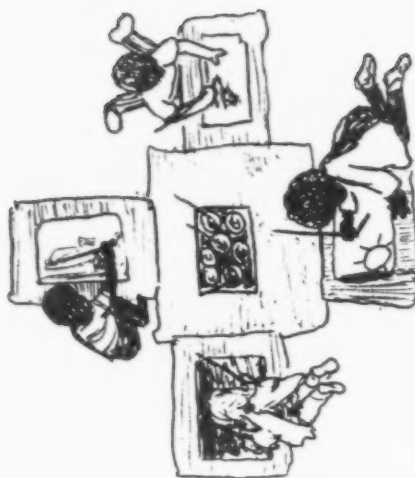
- Sets of paint
- Painting paper
- Newspapers
- Brushes



Have all planning, motivation and necessary directions completed.

Then paint in groups of four children:

- On the floor
- On pushed-together tables
- At the board



MOTIVATION

It is important to build up enthusiasm on the part of the children before they begin to paint. Children cannot paint out of a vacuum, nor at the command, "It is your turn now. Go ahead".

Children must have something to say and be eager to express it. Motivation takes many forms: recall of an experience; imagining a situation; the suggestion of a title - "What if -----?", "If I were -----", or "My friend"; and other child-related topics.

TEMPERA PAINTING

WORKTIME

Thoughtful, pleasant. Each child secure in the knowledge that he may work out his ideas in his own way, at all times doing his very best.

THE PAINTINGS

Have a place to dry the paintings.

Store them in individual folders.

Display work that merits recognition, making sure that each child's art work is recognized some time during the school year.

POINTERS FOR PAINTERS

Experiment to become acquainted with media and tools, to free inhibitions and to develop ideas.

Hold brush loosely, comfortably.

Designs are arrangements of color, lines, forms and textures. Make a start; add to it thoughtfully, develop with care and work toward a unified whole.

Pictures have a central idea; begin by stating it simply and emphatically. Fill the space with it or emphasize it by color and placement. Use contrasting color in the background.

Over-painting produces muddled colors.

Thick paint will crack, and in time peel.

Starting points -- experiences, mood, imagination, feeling.

Brush strokes are most effective when made in the direction indicated by the shape and texture of the area to be painted. (Vertical, horizontal and curved strokes used respectively for grass, water, apples. Stippling and dry brush work suggest rough surfaces).

MATERIALS

For the following projects, materials are not listed because they are covered in the front of this section and are obviously "paint and paper".

TEMPERA PAINTING

PAINTING SUGGESTIONS

PROJECT	AIMS	DIRECTIONS
K-2 Beginnings	One-color	Learn how to hold, wipe and manipulate brush. Paint designs, "stories". Clean brush, care for painting and set up for next painter.
K-3	Few colors	Introduce as children are ready for them
3-6	Brush Techniques	Experiment with different strokes.
		
	Designs	Combine above experiments into pleasing pattern. Think about color combinations and contrasts. Look for rhythms, interesting shapes.
K-6 Subject Matter Paintings	Visualization	Create visual image by pretending, imagining, remembering. Quickly rough in the main idea. Complete painting imaginatively.
5-6 Color and Design	Color Fusions;	Wet manila paper thoroughly. Drop on three colors, tilt paper to fuse colors. Try: - warm colors - cool colors - black and white - two related colors and a complement Trim to advantage and mount. Name painting -- "Inside a Cavern", "A Storm", etc.

TEMPERA PAINTING

PAINTING SUGGESTIONS (continued)

PROJECT	AIMS	DIRECTIONS
4-6 Imaginative Paintings	Expression of a Mood or Feeling	Try: "The Big Sneeze" "A Whisper" "The Wind Whistles in the Dark" "Sounds and Echoes" "Frost" "Anger" "Mosquito"
K-6 Social Studies Themes	Interpretive Painting	Original interpretations of social study themes: "My Family" "The Big Ship" (Transportation) "Making Butter" (Pioneers) "Look of Sound" (Music) "Fishing" "Columbus Sights Land" (Exploration) "Breaking the Pinata" (Mexico)
2-6 Techniques	New Approaches	Tempera over crayon (See: CRAYON) Sketch and shade with charcoal. Add color with thin tempera washes. Observe effects of light by sketching object, then painting the light and shade.

TEMPERA PAINTING

PAINTING SUGGESTIONS (continued)

PROJECT	AIMS	DIRECTIONS
5-6 Scene Painting	Landscapes, Water Scenes, City Streets Buildings   	Lines: Horizontal for flat country Rounded and flattened for curves of hills Jagged for peaks and angular edges of mountains. (Avoid dividing picture in half by horizon line). Color: Distant objects are softer in color and vague in detail. Nature varies her colors -- note the greens of trees, blues of sky, and browns of earth and wood. Reflections: Seem to come directly toward you Seem shorter than real objects Colors less brilliant and edges indistinct because of movement of water. Use horizontal strokes to keep water flat. Perspective: Receding horizontal lines seem to slant down to or up to a vanishing point on the horizon. Vertical lines always seem to stay straight up and down. (Exception: very tall skyscrapers seem to slant when you stand close and look up).
K-6 Murals		See special section MURALS

WATER COLOR PAINTING

Water color paintings have a sparkle, transparency, and freshness that excel any other medium children use. Painting with water color requires more practice than other media, but it also has its delightful moments of unexpected effects and beauty. When children become accustomed to it they often prefer it to tempera.

In evaluating water color painting, one should look for originality, color that is rich and clear, contrast, and a free, loose technique. Water color should retain the quality of wetness, even when dry. Obviously, complete control of the water color medium is beyond the power of elementary children, but the effects they can achieve are often delightful and surprising, and each experience emphasizes the understanding and use of the medium.

GENERAL INSTRUCTIONS

Materials

Water color boxes, #7 and #11 camels' hair brushes
Container for water
Paint cloth or paper toweling
Manila, white drawing or water color paper

Procedures

Moisten the cakes of color with water at beginning
To lift color, moisten brush, then stroke across the cake
To lighten a color, mix it with water in the box lid
To keep colors clean, wipe and rinse the brush each time a different color is used
Swishing the brush in the water dirties it immediately. Use paint cloth
Mix varied colors in lid of the box
One cannot "scrub" or repaint damp areas
A wash may be put over a dry, painted area, but this always darkens the area
The lighter color should be put on first
The paint dries lighter and duller than one expects
Remember -- there is no white in watercolor, so one must leave the white of the paper
Do not tamper with a damp painting. Add or change after the paper is dry

Cleaning up

It is important to clean the brushes and boxes carefully before they are put away
Brush lightly across cakes to clean them; do not put under running water
Clean and wipe boxes dry
Rinse brushes in clean water and point with fingers

SUGGESTIONS FOR WATER COLOR PAINTING

TECHNIQUE	AIMS	DIRECTIONS	VARIATIONS
Figures	Color Blending	Wet paper. Drop on colors, let flow freely. Note: Color pans in the boxes vary. This is a good opportunity to experiment with different color mixings. How many different greens can be made?	Make fussions; then, using accents of color, develop imaginary scenes. Cut silhouettes from black paper and mount on fusion Outline color changes with small brush. Develop as design or scene.
Brush	Applications of Even Color	Tilt paper slightly so the color will flow from top to bottom of paper. Fill the brush, start at the top of the paper and draw it across the entire width of the paper. Repeat immediately with another brushful, slightly overlapping the previous stroke. Continue until the required surface is covered.	If painting a sky, lighten the color as the horizon is neared; for ground, deepen color in foreground. When wash is dry, paint details on it.
Brush Work	Brush Control	Experiment with swirls, lines and stroking. Try textural effects with a paint-loaded but "dry" brush. Blend color by painting a second stripe next to (and slightly overlapping) the still wet first color.	Combine strokes and create a pattern or abstract design. Paint details over a wash or fusion. Paint figures in action on a "wash" background.
Design and Figures	Control and Design	Fill brush with color. Begin off center, move continuously to break up space - move quickly, slowly, skip, bear down. Leave as a line design or add color and treatment of the spaces.	Work for: Desing Textural treatment Space filling Color and value contrasts

SUGGESTIONS FOR WATER COLOR PAINTING

TECHNIQUE	AIMS	DIRECTIONS	VARIATIONS
But into Wet	Fluency	Wet paper with clear water. Apply brush loads of paint to gain the overall mass effect desired. Use strong color as it will fade when dry. When dry, add details. Add last details with a small brush	Imaginative painting, scenes with a spontaneous quality. Always work from the large to the small, from the general to the particular.
With Ink	Mixed Media	Paint background. Use felt tip pen or India ink for detail. If background is still damp, the ink will flow away from the line drawn and create patterns.	
With Charcoal	Mixed Media	Draw picture and shade it in. Apply wash of color over each area.	
To Music	Expression of Mood	Listen Feel Paint	Express visually the feeling music gives one --- rhythms, mood, movement
Figure Sketching	See: FIGURE DRAWING		

WEAVING

Weaving is one of the earliest of crafts and one of the most natural since it arose out of human necessity. Primitive people wove boughs together for shelter, and grasses and rushes for mats and garments. On the earliest looms the warp threads were tied over a horizontal limb and weighted with stones or lumps of baked clay.

Early weavers soon saw beyond utility to beauty. Color and design were added and weaving became an art. Today's handweavers are innovative and concerned with color and textural relationships.

Projects suitable for children range from paper placemats to rag rugs, from small Indian mats to belts, pillow covers, baskets. Looms may be of cardboard, fruit lugs, picture frames or specially designed looms with movable heddles. Materials are everywhere and include grasses, twigs, reeds, ribbons, yarns, cloth, plastic and branches.

An experience in weaving gives a child an understanding of fabrics, a craft approach to design, and an introduction to a fascinating hobby.

WEAVING TERMS

WEAVING - The interlacing of threads at right angles to each other. ("Threads" refers to any of the materials that may be used from paper, yarns, grasses to other natural or manmade fibers.)

LOOM - The frame on which weaving is done.

WARP - The vertical threads stretched on a loom which become the structural "skeleton" for weaving.

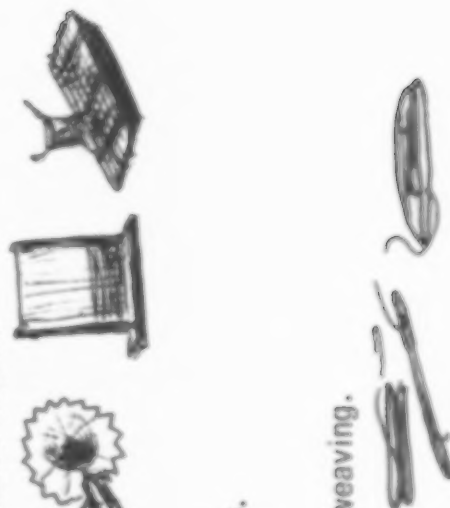
WEFT or WOOF - The horizontal threads that are woven through the warp threads.

DRESSING - The stringing of the loom with warp threads in preparation for weaving.

SHUTTLE - An instrument on which the weft thread is wound so it may be easily carried across the warp threads.

SHOT - One pass of the shuttle through the warp.

REED or BEATER - A comblike device, often set into the loom, which "beats" the weft threads together after each shot. Fingers, a fork or a comb are used for this purpose on small looms.



WEAVING

WEAVING TERMS (continued)

BEAT - The action of spacing and packing the yarn after each new shot has been put in.

HEEDLE - A cord or wire with a hole or "eye" in center through which a warp thread runs.



HEEDLE FRAME - The frame holding the heddles. The heddle frame may be used as a beater if it is of rigid material (H).

SHED - The V-shaped space between the warp threads when a part of them are raised with a heddle device. The shuttle passes through the shed (S).



POST - Small uprights placed in the ends of box or frame looms to hold the warp.



WARP BEAM - The cylindrical part of the loom on which the warp is wound prior to weaving. Found only on looms with warp of indefinite length (WB).

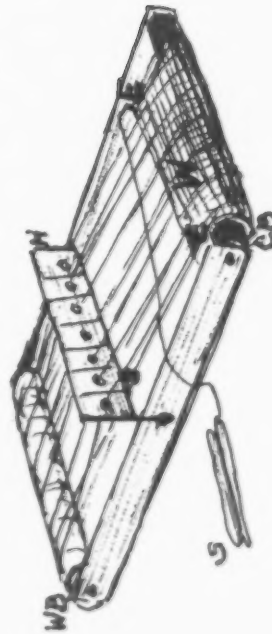
CLOTH BEAM - The cylindrical part of the loom on which the finished fabric is wound. Found only on looms with warp of indefinite length (CB).



WEB - The woven part (W).

SELVAGE - The finished edge (E).

SLITS - A divided web, a "button hole".



WEAVING

GENERAL INSTRUCTION

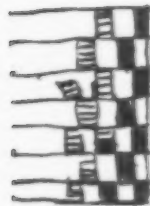
BASIC WEAVING is the passing of the weft thread over and under alternate threads of the warp. An odd number of warp threads insures that the weft will pass under and over (reverse) on the next shot.

Place each weft shot in the warp at a 45° angle to insure straight edges. After adjusting the weft around the first thread, beat it into the woven fabric. (Some fabrics require a strong beat, others, wool, require a gentle treatment).

New weft in at an angle
avoids an hourglass
shape when finished



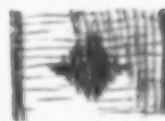
TO CHANGE WEFT THREAD, weave entire length up, start new weft thread by placing in shed and overlapping old thread a few spaces.



HORIZONTAL STRIPES are woven by changing the shuttle color. For best results, vary the width of the stripes as well as the color.



DIAGONAL DESIGNS. Weave one color, reversing direction each time on a different thread. Weave the second color right up to the first color.



CENTRAL DESIGN. Weave the design as planned, always moving over a thread before reversing. Weave background back and forth, up to the design.



WEAVING

WEAVING PROJECTS

PAPER WEAVING develops a concept of basic weaving -- the necessity for a base or loom; the warp; the weft and the "over and under" process. Children should decide upon their color scheme and cut the paper themselves.

Materials - Construction paper

Directions - Draw a line 1" or two finger widths from top edge of warp paper

Cut strips from the bottom edge to this line

Cut strips of paper for the weft

Weave the strips under and over the warp strips

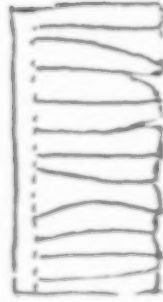
Push each strip as close as possible to the preceding one

Put all weft ends under the edge warp strips and paste down when weaving is complete

Variations

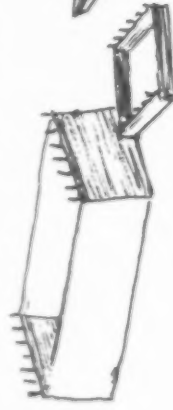
- Cut large animal shapes

Cut slits in the body and weave in color



WEAVING ON A FRAME OR BOX. This is the simplest type of weaving. Kindergartners, using rug filler, yarn or cloth strips, can weave a rug for their play corner. Older children, weaving with a variety of materials, can plan their designs and weave handsome table mats.

Preparation of loom - Place posts upright in ends of the box. Use finishing nails for wooden box, pins for cardboard box. Space the posts according to the thickness of the material to be woven.



Warping loom

- Fasten warp at side of loom (leave 6" extra length)

Hook around end post, cross loom, go around two posts, return to first end.

Continue warping until last post is reached. Secure warp at side of loom. (leave 6" extra length).



Weaving - See General Instructions

WEAVING

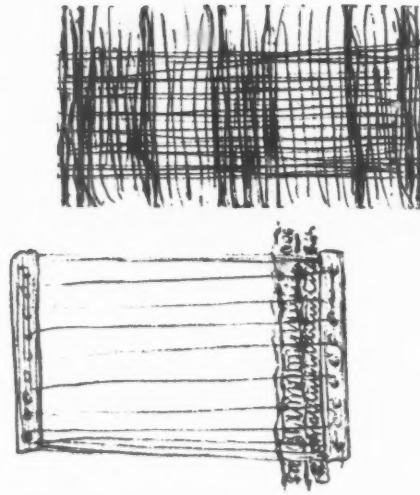
WEAVING PROJECTS (continued)

WEAVING ON A FRAME OR BOX---

Variation

- It is easier for small children to weave one strip at a time. Use cloth strip 1" wide or rug filler yarn.

Cut weft stands 6" longer than the width of the warp threads.
Weave each strand across the loom, allowing the ends to hang free
Push strands together
Weave to very top
Room from loom
Stitch along edges



CARDBOARD LOOMS. These looms are suitable for the weaving of small items: mats, miniature rugs, purses. Use posterboard for looms, yarn for weaving.

RECTANGULAR MATS

- **Notched Loom** - Cut an uneven number of notches in the ends of the cardboard. Warp around the notches. Tie ends on backside. Weave.



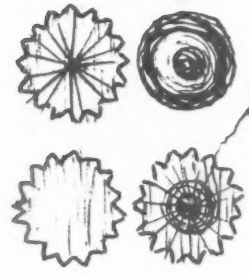
Pinned Loom

- Put masking tape over ends of cardboard. Place odd number of pins evenly in ends. Warp around the pins. Weave.



ROUND RAFFIA MATS

- Cut a circle or use paper plate. Notch edges (uneven number). Cut odd number of notches around edge of plate or cardboard. Hold warp end in center with thumb or tape, thread around notch, cross center and thread around opposite notch. Continue until warp is around all notches. Cut warp, tie ends together in center of loom. Thread raffia into needle; start at center and weave to edge of plate. Keep raffia beat well so mat will be firm when it is removed from loom. Shellac.

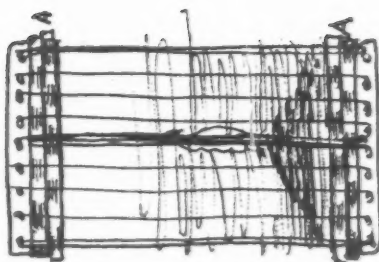


WEAVING

WEAVING PROJECTS (continued)

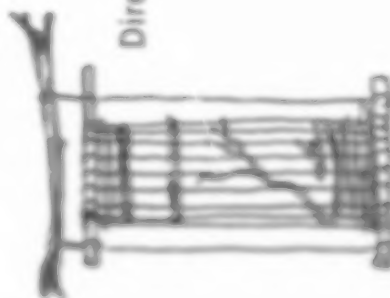
SERAPE. A challenging project for students involved in a study of Mexico.

Materials	- Pine stripping: two 2"; two 58" Nails, place 1" apart - Warp, cotton rug filler; Weft, cotton rug filler
Warping	- Warp as box loom, but make the edge thread double and the center thread quadruple.
Weaving	- Weave in two 1" cardboard strips at each end (extra warp to be tied off for a fringe) (A). See General Weaving Instructions for pattern weaving. Head opening - weave to a center thread from each side. Reweave full width when opening is large enough
Finishing	- Remove cardboard strips - Tie warp threads close to weaving - Extra yarn pieces may be tied in for a heavier fringe.



PRIMITIVE LOOM. Construction of, and the weaving of this loom is a fine camp project.

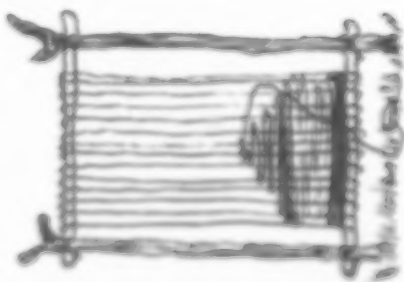
Materials	- Branches or dowel rods - Binder cord - Rug filler, cattails and other nature materials
Directions	Hang upper branch horizontally from tree limb. Hang second below first with twine, or tie weights at end of each warp thread. Warp each thread separately. Weave the ends with yarns. Center may be largely open, using the natural items as partial fillers. Remove woven piece by untying warp ends from branch. Tie ends together.



WEAVING

WEAVING PROJECTS (continued)

NAVAJO LOOM. This is a "genuine" project from loom construction to the design of the weaving.



Materials

- 2 forked branches set into ground or a firm base. 2 straight branches wider than the distance between the posts. Cord for warp. Heavy yarns

Directions

- Plan the design ahead using paint, crayon or cut paper. If it is made the size of the completed rug, it can be tacked up in back of the warp threads and used as a weaving guide.

Construct and warp loom as illustrated.

Weave at least 8 plain rows at top and bottom then proceed with the pattern. (See directions for Diagonal Designs in General Weaving Instruction).

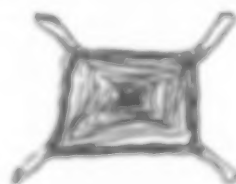
OJOS DE DIOS or GOD'S EYE. An ancient Indian symbol woven on branches with materials at hand. It symbolized protection. Traditionally, the colors were selected for their special meaning. Example: blue might represent sky or water; green, growing things; and the brown tones the earth.

Materials

- Small branches and yarn.

Directions

- Cross two sticks and tie securely with brightly colored yarn, leaving one end for weaving. Weave around the center by going over and around each branch. Adding yarn; tie the next thread to the used one, keeping all knots on the back.



WEAVING

WEAVING PROJECTS (continued)

OUTDOOR LOOM FOR GRASS MATS

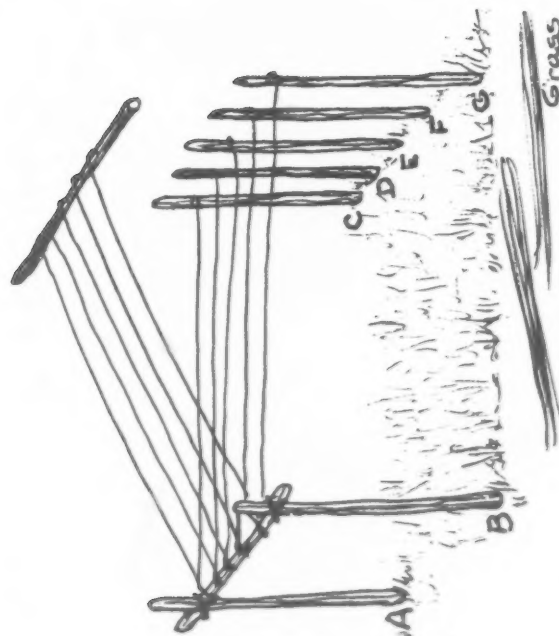
Materials - 9 sticks $2\frac{1}{2}$ " long, 2" thick; (point 7 of them) Bindery twine. Grasses.

Preparation - Mark off 2' square on ground. Place a pointed stick at each corner (A,B,C,G). Place 3 sticks on one side, 6" apart (D,E,F). Lash a crossbar to stakes A and B. Tie twine, 3' long, from crossbar to posts. Tie twine 4' long to 9th stick or weaving bar.

Weaving - Hold up weaving bar, insert bunch of grass (as thick as wrist) in shed; pack in well. Bring weaving bar down to ground.

Insert grass in shed under horizontal wrap. pack well; Bring warping bar up, continue as in above until warp is filled.

Finishing - Cut strings by pairs and tie securely.



MISCELLANEOUS LOOMS. Weaving can be three dimensional as well as flat, inventive rather than traditional. Loom possibilities include lamp shade frames, berry boxes, catalogues, pattern books and the frames on which trimmings are wound. These are found in drapery or yard goods departments.



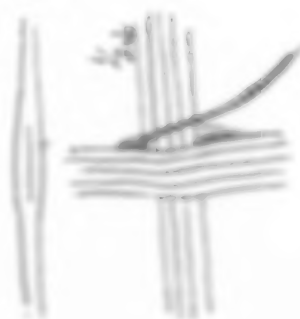
WEAVING

WEAVING PROJECTS (continued)

REEDMATS AND BASKETS

Materials

Directions



- #4 reed for spokes; #1 for starter and weaving; #2 for weaving

- Soak reed 15-40 minutes prior to weaving. Re-wet if it becomes brittle. Cut #4 reed into 8 lengths (approximately 15-20" long) Cut one #4 half the length. Split 4 of the reeds in center with razor blade or knife

- Line split reeds up together. Insert 4 remaining reeds

- Insert #1 reed

- Bind reeds together

- Separate groups of 4 reeds into groups of 2. Separate all reeds so spokes are woven individually. As spokes grow wider apart, weave with larger reed. Weave within 2" of end of spokes

- Ends may be inserted in next spoke or woven together until finished



NOTE: A mat is woven flat. For a basket, the spokes are gradually bent up.

BE PREPARED
BY USING RESOURCE MATERIALS FROM:

Art Department
Audio-Visual Department
Teachers' Room at Willard Library

BY DOING IT YOURSELF
FOR THE UNEXPECTED

